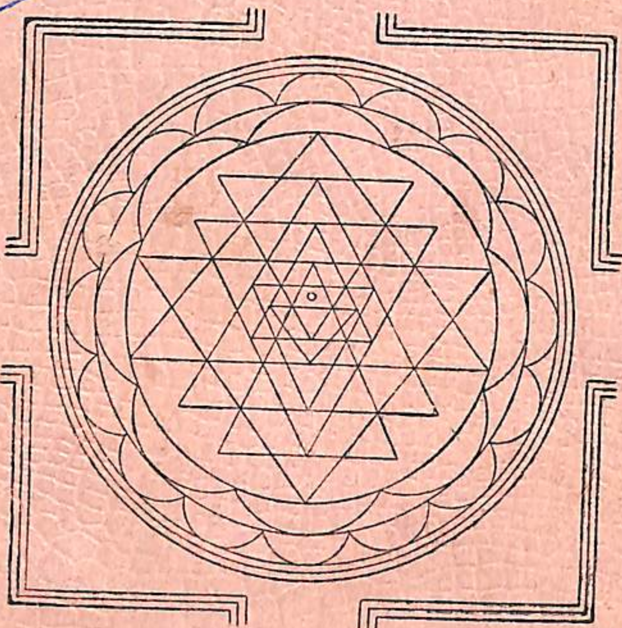
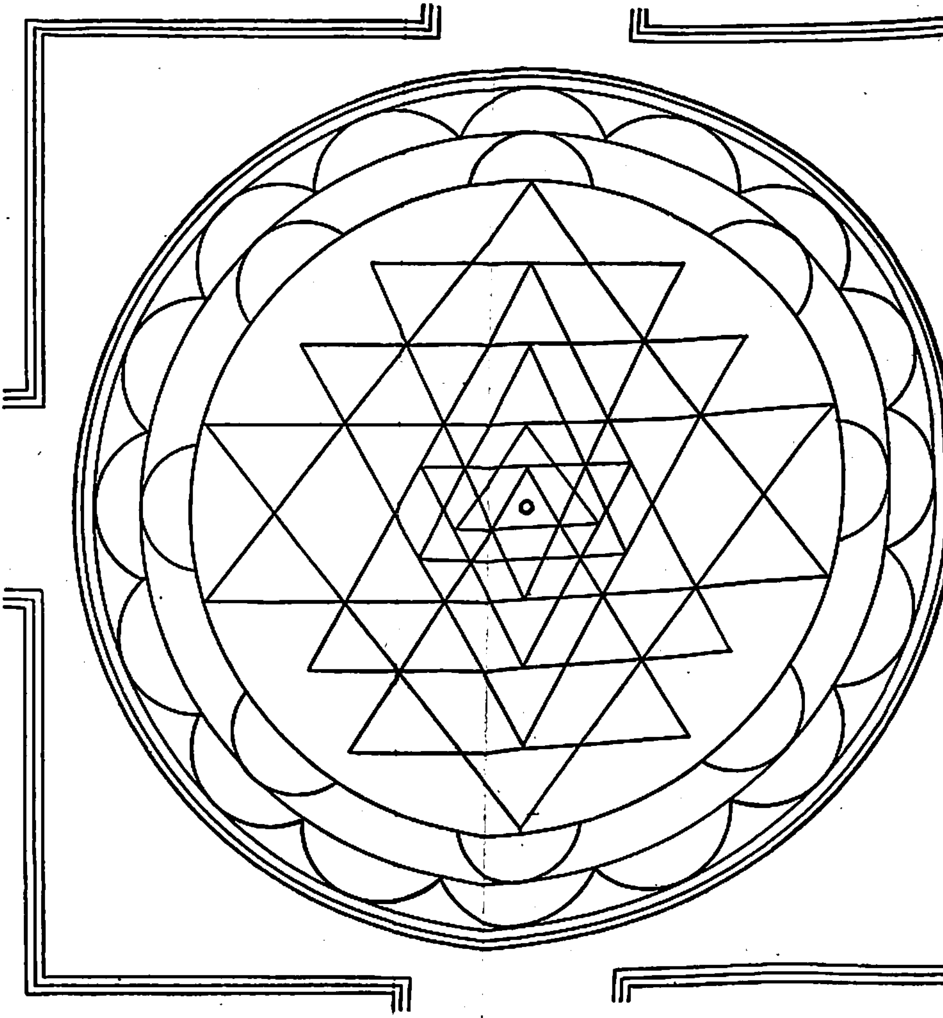
SAUNDARYA-LAHARĪ

THE OCEAN OF BEAUTY



सौन्दर्यलहरी

SAUNDARYA-LAHARĪ



FRONTISPIECE

SAUNDARYA-LAHARĪ

(THE OCEAN OF BEAUTY)

OF

ŚRĪ ŚAṂKARA-BHAGAVATPĀDA

WITH

TRANSLITERATION, ENGLISH TRANSLATION, COMMENTARY, DIAGRAMS AND AN APPENDIX ON PRAYOGA

BY

PANDIT S. SUBRAHMANYA SASTRI

AND

T. R. SRINIVASA AYYANGAR

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INTRODUCTION

THE *Saundarya-laharī*, 'the Flood of Beauty,' eminently shares the characteristics of (*i*) a poem displaying the finest touches of poetical fancy, (*ii*) a Stotra, hymn in praise of the Goddess Tripurasundarī, (*iii*) a series of Mantra-s, mystic formulæ, to be used by the Upāsaka along with the corresponding Yantra-s, diagrams, wherein the Devī is to be conceived as abiding, and (*iv*) an exposition of the Āgama-s and Tantra-s, bearing on the worship of the Supreme Being in Its aspect of the Śakti, Creative Energy, known as the Śrī-vidyā, embodying the underlying principles of Vaidika-dharma and as such having the sanction of the Veda-s. In its first forty-one stanzas it encompasses the *Ānanda-laharī*, 'the Flood of the Blissfully Sublime'. As the very names and the design of the two parts indicate, it points, on the one hand, to the way of approach to the Paramātman, attainable

only through true spiritual devotion and knowledge of the real nature of the Paramātman, supplemented by the successful accomplishment of the highest Yoga of Nirvikalpa-samādhi; on the other hand, it leads in effect to the merging of the Jīvātman of the Upāsaka into the non-differentiated Brahman, so exquisitely expounded in the Upaniṣad-s and other authoritative works dealing with the Monistic ideal of the Vedānta, through the worship of the qualified Brahman, so well portrayed in Stotra-s, Āgama-s, Tantra-s, Purāṇa-s and the Karma-kāṇḍa, thus typifying Nirguṇopāsanā through Saguṇopāsanā in essence.

A unique feature of the Sanātana-dharma of the ancient Ṛṣi-s of this Puṇya-bhūmi of ours, which has enabled this time-hallowed system of theirs to endure through the ages, consists in the fact that it is elastic and comprehends systems adapted to the capacity, idiosyncrasy and stage of development attained by the various classes of persons owing allegiance to it, from individuals on the highest to the lowest rungs of the ladder of spiritual evolution. The highest forms of worship

envisaged by the Vedic Seers of yore stand far above the ken of the vast majority, for whose delectation suitable forms of worship of Viṣṇu, Śiva, the Śakti and other Vedic deities have been elaborated by the large number of Āgama-s, Tantra-s, Purāṇa-s, Itihāsa-s, etc. all within the ambit of the Vedic ideal, and these have captured the imagination of these classes and continue to hold sway over their minds even to the present day.

One of such forms of worship is the Śrī-vidyā, the worship of the Supreme Being in Its feminine aspect of the Śakti, Creative Energy, which embraces two forms: (*i*) the Internal, meant for the more advanced, assuming the character of worship of the Supreme Being in the aspect of Śiva conjoint with the Śakti, at the various centres of energy of the human body, passing through various stages on to the highest, eschewing all rituals and ceremonies; and (*ii*) the External, intended for the less evolved, assuming the form of worshipping Yantra-s inscribed on the Bhūrja leaf, gold and other metallic plates, coloured linen or slabs, to the accompaniment of the repetition of particular Mantra-s made up of

the Mātṛkā-s, with appropriate gestures, postures, facing of particular cardinal points, offerings of Dhūpa, Dīpa, Naivedya, etc.—all with a view to acquiring special psychic powers, gratification of specific desires, etc. of the Upāsaka. The former, known as the Samaya-mārga, is based on the Saṁhitā-s of the Śubhāgama-pañcaka, the works of five great Seers, and does not in any way, run counter to Vedic principles. The latter, known as the Kaula-mārga and dealt with in the sixty-four Tantra-s, although primarily intended for the worship of the Devī, has in course of time afforded scope for the inclusion of vulgar practices (Vāmācāra) smacking of Kāpālika and Kṣapaṇaka usages, appealing to the venal side of human nature and exercising a demoralizing influence on the votaries to an extent not countenanced by the Veda-s. These unwholesome features of the Śākta cult began to weigh on the minds of high-souled reformers of the type of Śaṃkara-bhagavatpāda, who soon opened a crusade against such practices by expounding the sublime truths of the Samaya-mārga in their writings and preachings, with a view to uphold the

beautiful methods of the Samaya doctrine and supplant the ugly features of the Kaula-mārga. Hence this work is appropriately called the *Saundarya-laharī*, the Flood of Beauty, washing out in its torrent the filth accumulated in the Kaula-mārga and restoring the purity of the Śrī-vidyā in relation to its external forms and ceremonies. In this laudable attempt he seems to have been ably served, in a later generation, by Lakṣmīdhara and Bhāskararāya, two celebrated scholars and stalwart mystics acquainted with the inner working of the worship of the Śrī-vidyā, in their commentaries on several works relating to it. Lakṣmīdhara's zeal for the preservation of the Samaya-mārga in all its purity and for the reform of the Kaula-mārga is so great that he even steps beyond the province of a mere commentator and differs from the author of the original work in matters of detail, where he thinks his own personal experience of the recondite practices warrants him to do so.

Śrī Śaṃkara-bhagavatpāda is accredited as the author of the *Saundarya-laharī*[1] by

[1] Vallabhadeva, who is assigned to the fifteenth century A.D., in his *Subhāṣitāvalī*, quotes the twenty-seventh stanza of this work, ascribing its authorship to Śrī Śaṃkara-bhagavatpāda.

Lakṣmīdhara, Bhāskararāya, Kaivalyāśrama, Kameśvarasūri, Acyutānanda and a host of other commentators of the work. The author of the gloss, *Sudhā-vidyotinī*, on this work, however, ascribes it to his own father, Pravarasena, the son of Dramiḍa, a king of the Dramiḍa country, and says that on the strength of the information directly obtained from his father he wrote the said gloss. There are others who say that Śiva himself is the author of the Stotra, and yet others who maintain that it had its origin in the teeth of Lalitā, the prime Śakti.[1] Those who ascribe it to Śaṃkara-bhagavatpāda also aver that the Draviḍa-śiśu, referred to in stanza 75 of the

[1] There is yet another tradition about the prime source of this work. The story goes that Śaṃkara-bhagavatpāda, who is considered to be Īśvara incarnate, paid a visit to Kailāsa, clad in the robes of a mendicant, and took the Mantra-śāstra placed by the Devī on the throne of Īśvara. While he was about to leave Kailāsa along with the spoil, Nandikeśvara, who was on duty hard by, snatched the book from his hands. After grappling with him for a while, the Ācārya succeeded in retaining a portion of the book, which contained the first forty-one stanzas of the *Saundarya-laharī*, to which were added fifty-nine more stanzas composed later on by him to complete the work. All these traditions apart, any unsophisticated student of the Śrī-vidyā, after a thorough and close study of the literature bearing on it, is bound to arrive at the conclusion that this work of Śaṃkara gives a faithful rendering of the views of his Paramaguru, Śrī Gauḍapādācārya as expounded by him in the *Subhagodaya*, in the first forty-one stanzas of this work for the delectation of the more advanced student, rounded off with a highly poetic adoration of the Devī, in the latter portion.

work, is Śaṃkara himself, one of them, Kaivalyāśrama, even going to the extent of making a remark in his gloss on one of the stanzas, that it is not found in the manuscripts of the Malayalam country, seeking thereby to fix the Malayalam country as the place of origin of the work and indirectly hinting that Śaṃkara-bhagavatpāda was a native of Malabar. The fact that there are as many as thirty-five glosses of this work known to be extant in various parts of India, of which only one attributes the authorship to a person other than Śaṃkara-bhagavatpāda, at least affords us greater proof of the genuineness of Śaṃkara-bhagavatpāda's authorship of this Stotra, than of several other Stotra-s ascribed to him. Even if the reference to the Draviḍa-śiśu in the work be taken to point to some other person, whether it be Pravarasena, as is claimed by one of the commentaries, of Śrī Jñānasaṃbandha, as is claimed by some chronologists, one noteworthy fact results out of this reference, namely that the Draviḍa-śiśu must either have been a contemporary of the author of this work or one belonging to a prior period. Till the identity and other

antecedents of Pravarasena, king of the Draviḍa country, are fairly well established and his chronology fixed with a fair amount of accuracy, we are not warranted in drawing any inference therefrom relating to the genuineness of the claim put forward in his favour. As for Śrī Jñānasaṃbandha, who is said to have flourished about 1,200 years ago, if the Draviḍa-śiśu under reference is to be taken to point to him, we have to infer that Śaṃkara-bhagavatpāda, to whom almost universally this work is attributed, must have flourished in the eighth century A.D., an inference which is supported by the view of European scholars that Śrī Śaṃkarācārya, the author of the *Śārīraka-mīmāṃsā-bhāṣya*, flourished between 788 and 820 A.D. If the opinion held by Indian scholars that Ādi Śaṃkara flourished in the sixth century B.C. should be adhered to and this work attributed to him, then the internal evidence afforded by the Draviḍa-śiśu will be perfectly useless, unless some other Draviḍa-śiśu answering to the description is dragged out of oblivion and presented to us as the one referred to by Śaṃkara-bhagavatpāda. We are loath to

acquiesce in the view that Śaṃkara-bhagavatpāda sought to refer to himself as the Draviḍa-śiśu indicated in such vain glorious terms in the poem. We are therefore of opinion that the Dravida-śiśu referred to is Śrī Jñānasaṃbandha and that this Stotra is the genuine work of Śrī Śaṃkara-bhagavatpāda, who lived in the eighth century A.D.

In editing the text of the work, we have mainly followed the work published by the Government of Mysore as no. 11 of the Bibliotheca Sanskrita of the Government Oriental Library Series, after adopting suitable readings wherever we thought it necessary. The various readings gleaned from the commentaries of Lakṣmīdhara, Kaivalyāśrama, Kāmeśvarasūri and Arthur Avalon's edition of the *Ānanda-laharī* have been given as footnotes under the several stanzas, and we hope that they will afford an opportunity to the reader to appreciate the various shades of meaning sought to be read into the text. In the English rendering and the commentary of the stanzas we have largely drawn from the mine of information available in the commentaries mentioned above, the

Malayalam commentary of Śrī Kaṇṭiyūr Mahādeva Śāstrin and the editions of the *Ānanda-laharī* with English rendering, notes and comments by Arthur Avalon and R. Anantakrishna Sastry. We may add in this connection that the MS. copy of the commentary, *Aruṇāmodinī* of Kāmeśvarasūri, which has not so far been published and which contains a fund of rare material for the elucidation of the work, was made available to us by the courtesy of our friend T. Visvanatha Rao.

We have added in the form of an appendix the Prayoga relating to each stanza, gleaned from several sources for the benefit of Upāsaka-readers and a preliminary note at the end of the first stanza as to the detailed procedure to be adopted for worship, common to all the stanzas. The Yantra-s relating to each stanza will also be found inserted in their proper places.

In this connection we would strongly recommend a close study of the *Varivasyārahasya* by Śrī Bhāskararāya, *The Serpent-power* by Arthur Avalon, and *The Cakras* by C. W. Leadbeater to advanced students of

the Śrī-vidyā, who will find therein plenty of interesting additional material relating to the Cakra-s and how far the practitioner could rely on them in the course of his practice, as also the pitfalls to be avoided by him. We have, however, to sound a note of caution here. The very essence of the Śrī-vidyā consists in its being availed of by its votaries to serve lofty and altruistic purposes. Hence care should be always taken to see that it is not dethroned from its high pedestal, to serve ignoble and selfish ends.

We have, in conclusion, to acknowledge our deep indebtedness to R. Krishasvami Sastry, the celebrated scholar, for the various suggestions and explanations of recondite portions so kindly offered by him in the course of our work.

Tanjore S. Subrahmanya Sastri
15-10-1937 T. R. Srinivasa Ayyangar

NOTE

The modern system of transliteration has been followed in this work:

अ a, आ ā, इ i, ई ī, उ u, ऊ ū, ऋ ṛ, ॠ ṝ, ऌ ḷ,
ए e, ऐ ai, ओ o, औ au, ं ṃ, : ḥ,

क् k, ख् kh, ग् g, घ् gh, ङ् ṅ,
च् c, छ् ch, ज् j, झ् jh, ञ् ñ,
ट् ṭ, ठ् ṭh, ड् ḍ, ढ् ḍh, ण् ṇ,
त् t, थ् th, द् d, ध् dh, न् n,
प् p, फ् ph, ब् b, भ् bh, म् m,
य् y, र् r, ल् l, व् v,
श् ś, ष् ṣ, स् s,
ह् h, ळ् ḻ.

अकारादिक्रमेण श्लोकानुक्रमणिका

सौन्दर्यलहरी

SAUNDARYA-LAHARĪ

The votaries of the Śakti, the Kuṇḍalinī, may be roughly divided into two classes: the Samayin-s or those who believe in the sameness of the Śakti and Śiva, and the Kaula-s or those who worship the Kaulinī, the sleeping Kuṇḍalinī, i.e. the Śakti, which resides in the *Mūlādhāra*, which is known as the Kula-plexus. The former believe in the rousing of the above Kuṇḍalinī, the grossest form of the Cit, and its being worked up in successive stages, by Upāsanā, Tapas and Mantra-japa, through the six Cakra-s, which are the centres of Energy, on to the thousand-petalled lotus, wherein abide the Sat and the Cit, and where the unification of the Jīvātman with the Paramātman is to be effected. This form of worship is therefore exclusively internal. The Kaula-s, on the other hand, worship the Kuṇḍalinī, even without rousing her from sleep and are satisfied with the attainment and enjoyment of purely temporal objects, believing, at the same time, that with the rousing of the Kuṇḍalinī, they attain liberation. This form of worship is therefore mainly

external. Mention may also be made here of some worshippers of the Śakti, who, in addition to attaching due importance to the external forms of worship of the Kaula-s, try to rise higher by making Upāsanā with Yantra-s made of gold and other metals, awake the Kuṇḍalinī and even work her up as far as the *Anāhata* in the heart. Their worship may be characterized as partaking of both the external and internal forms. Śaṃkara-bhagavatpāda, the foremost exponent of the Samayācāra, extols Samayā, the Sādākhyā, the sixteenth digit of the Moon, in all her aspects, in the following hundred and three stanzas.

As, without a thorough grasp of the details of the formation of the *Śrī-cakra*, the full significance of the first forty-one stanzas, which baffle even advanced students of Mantra-lore, cannot be adequately understood, a short description of the *Śrī-cakra* would be a fitting prelude to the elucidation attempted in the following pages.

The following construction is given by Kaivalyāśrama, a commentator of this work, for the building of the *Śrī-cakra*: Describe a circle, with an imaginary vertical line of a suitable length as its diameter. Divide the diameter into forty-eight equal parts and mark off the sixth, twelfth, seventeenth, twentieth, twenty-third, twenty-seventh, thirtieth, thirty-sixth and forty-second divisions from the top. Draw nine chords, at right angles to the diameter, through the nine points marked off, and number them accordingly. Rub off 1/16th part of No. 1, 5/48ths of No. 2, 1/3rd of No. 4, 3/8ths

of No. 5, 1/3rd of No. 6, 1/12th of No. 8, and 1/16th of No. 9, at both ends of each.[1] Draw triangles with lines, Nos. 1, 2, 4, 5, 6, 8 and 9 as bases and the middle points of Nos. 6, 9, 8, 7, 2, 1 and 3 respectively as their apexes. Draw also the two triangles with Nos. 3 and 7 as their bases and the lower and the upper extremities of the diameter as apexes respectively. Thus we get forty-three triangles pointing outwards, composed of one in the middle, eight triangles around it, two sets of ten triangles around the eight triangles, one set about the other, and fourteen triangles around them. Then, by marking off eight points in the circumference equidistant from one another, commencing from the upper extremity of the diameter and constructing one petal over each of them, is formed the eight-petalled lotus. Then, circumscribe a circle touching the outer extremity of the petals. Divide the circumference of

[1] In the construction of the *Śrī-cakra* adopted by some worshippers in actual practice, 1/12th of the chord No. 2 is rubbed off on either side instead of 5/48ths, as given by Kaivalyāśrama. Further, adopting 1/48th of the vertical diameter of the inmost circle as the unit, the positions of the several terms of the *Śrī-cakra* are also fixed as under: The height of the entire *Śrī-cakra* is ninety-six units, of which forty-eight are taken up by the inmost circle, leaving twenty-four units at the top and twenty-four at the bottom. The eight-petalled and sixteen-petalled lotuses will touch the circles cutting the vertical diameter produced both ways, at the eleventh and twentieth unit-distances from the upper and lower extremities of the diameter. Of the four remaining units, the three concentric circles lying beyond the sixteen-petalled lotus will take up one unit. The three units yet remaining will mark the extremities of the three quadrangles forming the outermost boundary of the *Śrī-cakra*. By marking off forty-three units from either extremity of the outermost quardrangle, the intervening space of ten units should be rubbed off on the four sides of the three quadrangles forming the *Bhū-gṛha*. This will give the four gateways of the Cakra.

the circle so described into sixteen equal divisions and draw symmetrically sixteen petals over them, as before. Then, circumscribe a circle round the sixteen-petalled lotus, as before, and enclose the second circle so described in two concentric circles at equal distances from each other. Construct three squares about the outermost circle, with sides equidistant from each other, the innermost square not to touch the outermost circle. Marking off four doorways on the four sides, each equidistant from either extremities, rub off the inter-spaces. The figure thus formed is the *Śrī-cakra*. The centre of the circle is known as the *Bindu*. The five triangles with their apexes pointing downwards are indicative of the Śakti and the four with their apexes pointing upwards are of Śiva, according to the *Vāma-keśvara-tantra*, the recognized authority on *Śrī-Vidyā*. (Vide Frontispiece.)

Lakṣmīdhara, a reputed commentator of this work, holds that, in the *Śrī-cakra*, the five triangles pointing upwards are of the Śakti and the four pointing down-wards are of Śiva and speaks of the construction of the Cakra as consisting of two different processes, the Saṃhāra-krama, from without inwards, and the Sṛṣṭi-krama from within outwards. The *Śrī-cakra* of the Saṃhāra-krama of Lakṣmīdhara can be obtained by turning the *Śrī-cakra* recognized by the *Vāmakeśvara-tantra* upside down. This is given as the diagram relating to the twenty-second stanza. The *Śrī-cakra* of the Sṛṣṭi-krama is given as the diagram relating to the thirty-first stanza.

The mode of constructing the *Śrī-cakra* in the Sṛṣṭi-krama of the Samayin-s, according to him, is as follows: Draw an isosceles triangle with its apex pointing upwards and its base parallel to the bottom line of the sheet. Place the *Bindu*, a dot, a little above the base, in an imaginary vertical line bisecting the base. A little above the *Bindu*, draw a straight line parallel to the base, intersecting the sides of the original triangle. Draw an isosceles triangle with apex pointing upwards over this line. Draw a straight line through the apex of the first triangle, parallel to its base and construct an isosceles tringle on it, with apex pointing downwards, so that its sides may pass through the points of intersection of the base of the second triangle with the sides of the first triangle. These two points, where three straight lines intersect each other, are technically styled Marman-s, to distinguish them from the points of intersection of two straight lines, which are known as Saṃdhi-s. Thus, then, are formed the eight corner-triangles pointing outwards, which together are known as the *Aṣṭakoṇa-cakra*. Produce the topmost and the bottommost of the three horizontal lines both ways and construct two isosceles triangles, one of them with apex down and the other with apex up, so that the sides of the former may pass through the extremities of the bases of the two triangles pointing upwards and the sides of the latter triangle may pass through the extremities of the base of the original triangle pointing downwards. By producing the sides downwards of the inner triangle with apex up and drawing a straight

line parallel to the base, through the apex of the triangle pointing downwards, a new triangle is formed. Similarly, by producing the sides upwards of the triangle with apex down and drawing a straight line parallel to the base, through the apex of the first outer triangle with apex up, another triangle is formed. At this stage are obtained ten corner-triangles pointing outwards, which together form what is known as the *Antar-daśāra*, the inner ten-spoked Cakra. Similarly, by producing the horizontal bases, drawing the arms of triangles at corner-points so as to form Marman-s and drawing straight lines parallel to the bases, through the apexes of triangles pointing up and down, the ten corner-triangles pointing outwards and known as the *Bahir-daśāra* or the outer ten-spoked Cakra, is formed. Again, by producing both ways the bases at the top and the bottom of the *Antar-daśāra* and constructing isosceles triangles with apex down and apex up; and again by producing the sides of triangles whereby Marman-s could be formed and drawing straight lines parallel to the bases, passing through the apexes of the freshly constructed triangles, the fourteen corner-triangles pointing outwards known as the *Catur-daśāra*, the fourteen-spoked Cakra, will be obtained. Thus, we get, in all, forty-three corner triangles including the inmost one, twenty-four Saṃdhi-s and eighteen Marman-s. It may, however, be noted here, that Lakṣmīdhara commits an error in giving the number of Marman-s as twenty-four and, quoting the *Candra-jñāna-vidyā* in this connection, seeks to reconcile the

figure twenty-eight given therein, as of the Marman-s, by pointing out that the eight-petalled lotus, the sixteen-petalled lotus, the three outermost circles and the three quadrangles may be treated as four Marman-s, which, together with his twenty-four, would go to make up the twenty-eight Marman-s of the *Candra-jñāna-vidyā*. This is apparently a laboured explanation, which, in trying to hide one fault, only results in making it two. A more ingenious attempt at reconciliation would have been, for him, to treat the six points of contact of the *Catur-daśāra* with the inmost circle also as Marman-s. According to the Samayin-s, the four Cakra-s constituted by the *Bindu* (of the form of the *Śrī-cakra*, namely circular), the eight-petalled lotus, the sixteen-petalled lotus and the quadrangular *Bhū-gṛha*, are of Śiva, which are interrelated with the *Tri-koṇa*, the *Aṣṭa-koṇa*, the dyad of the *Daśa-koṇa-s* and the *Caturdaśa-koṇa* of the Śakti respectively, the *Bindu* of the quadrilateral standing apart from these. On the other hand, another set of Samayin-s holds that the eight-petalled lotus, the sixteen-petalled lotus, the *Mekhalā-traya* (the triad of concentric circles), and the *Bhū-gṛha* (the three quadrilaterals) are the Śiva-cakra-s, and the *Tri-koṇa*, the *Aṣṭa-koṇa*, the dyad of *Daśa-koṇa-s*, and the *Caturdaśa-koṇa* are the five Śakti-cakra-s, and aver that the *Bindu* representing the Śiva-cakra-s, when placed in the middle of the Śakti-cakra-s, would indicate the pervasive character of the Śiva-cakra-s in the Śakti-cakra-s. It has, however, to be noted that the *Vāmakeśvara-tantra*, while recognizing the *Bindu* as a Cakra, does

not do so in relation to the *Mekhalā-traya*, as will be seen from the enumeration of the Cakra-s according to it, which is as follows: "The *Bindu* in the middle, the triangle thereafter, the eight-spoked one thence, the two ten-spoked ones thereabout, the fourteen-spoked one about them, the eight-petalled lotus outside it, the sixteen-petalled lotus thereabout and last of all, the *Bhūpura*, are named respectively the Sarvānanda-maya first, the Sarva-siddhi-prada next, the Sarva-rogahara thereafter, the Sarva-rakṣākara similarly, the Sarvārtha-sādhaka-cakra, the Sarva-saubhāgya-dāyaka, the Sarva-saṃkṣobhaṇa, the next one, the Sarvāśā-paripūraka, and lastly the Trailokya-mohana—thus the nine with the nine names."

शिवः शक्त्या युक्तो यदि भवति शक्तः प्रभवितुं
न चेदेवं देवो न खलु कुशलः स्पन्दितुमपि ।
अतस्त्वामाराध्यां हरिहरविरिञ्चादिभिरपि [1]
प्रणन्तुं स्तोतुं वा कथमकृतपुण्यः प्रभवति ॥ १ ॥

1. Śivaḥ śaktyā yukto yadi bhavati śaktaḥ prabhavitum
na ced evaṃ devo na khalu kuśalaḥ spanditum api;
Atas tvām ārādhyāṃ hari-hara-viriñcādibhir api
praṇantuṃ stotuṃ vā katham akṛta-puṇyaḥ prabhavati.

[1] ०विरिञ्च्यादिभिरपि.

Only if conjoint with the Śakti (Thyself), would Śiva earn the privilege to become overlord; otherwise the God is not able even to stir. While so, how dares one, who has acquired no merit, either to salute or to praise Thee, (O Goddess!) who art worthy of being adored even by Hari, Hara, Viriñca and others?

In keeping with the time-hallowed tradition among great writers of Darśana literature, to forestall in essence the content of the entire work at the very beginning, the first stanza of this work may be said to contain the quintessence of the *Śrī-vidyā*, the worship of the Devī. Though Liberation is the goal aimed at by all votaries of the *Śrī-vidyā*, still, in view of the various ways of approach due to differences in temperament, idiosyncrasy, as well as their intellectual and spiritual advancement, there is room for the said goal being looked upon from various angles of vision. Kāmeśvarasūri, the talented commentator of this work, has, in his elaborate commentary of the first stanza, dealt with fourteen different aspects of Śiva and the Śakti, interpreting the stanza from the following points of view: (1) Vedānta, (2) Sāṃkhya, (3) The chief Deity of *Śrī-vidyā*, (4) Significant Words, (5) Their Significance, (6) Genesis of Sounds, (7) The Yantra, (8) The Praṇava, (9) The Mātṛkā, the Saṃskṛt Alphabet, (10) Kādi-vidyā, (11) Hādi-vidyā, (12) The Pañcākṣarī, (13) The Guru, the Initiator, and (14) Candra-kalā. In addition to

the plain English rendering of the first stanza given above, the fourteen different aspects of Kāmeśvara-sūri are also set forth in the form of fourteen different renderings hereunder:

1. Only when in conjunction with the Śakti, (the Māyā with the twofold functions of Āvaraṇa—veiling the real, and Vikṣepa—showing the unreal, not independently however of the Brahman, which is Śiva) would Śiva (the auspicious, undefiled Bliss, i.e. the Brahman, which is the Supreme Existence, Consciousness and Bliss, and becomes Īśvara when amalgamated with the Māyā) acquire the power to create (sustain and destroy the elements, Ether, etc. and the variants evolved out of them, as also to become one with them); otherwise the Deva (who indulges in the pastimes of creation, etc.) becomes incapable even of stirring, (not to speak of engaging in the direction of such pastimes). While so, how dares one who has not (purified his mind by the accumulation of) virtuous deeds (through many a previous incarnation, has not studied intensively the Upaniṣadic lore and attained Self-realization through the grace of his Guru, and thereby been enabled to comprehend Thy real nature by the removal of the cobwebs of illusion, which ensnare even the great), either to salute (by way of bidding adieu to Thee) or to extol (with a view to being spared Thy attentions) Thee (that hast endowed even Īśvara with such powers and that art proficient in rendering what is impossible, possible), (O Māyā!) that art worthy of being served even by Hari (Viṣṇu, the sustainer)

Hara (Rudra, the destroyer), Viriñca (Brahman, the creator) and others (of that type, subject to Avidyā)?

2. Only when in conjunction with the Śakti (Prakṛti, the blind creative Energy, endowed with the three properties: Sattva, Rajas and Tamas—Rhythm, Mobility and Inertia) would Śiva (the lame Puruṣa, called Īśvara) characterized by indifference and not capable of acting independently (acquire the reputation of being the creator and enjoyer of the world). Should it be otherwise, the Deva (Īśvara) becomes totally incapable even of stirring, (much more so, of any action he is reputed to be the author of, as it is from the Prakṛti, in the presence of the Puruṣa, that the Mahat, Ahaṃkāra, Tanmātra-s, etc. in their order, have had their origin). While it is so, how dares one who has not acquired Thy Sattva-guṇa (and hence the proper knowledge derived from a study of Kapila's system, with the help of a Guru) to salute or to sing the praise (in some such manner as, "What shall I say of Thee, O crest-jewel of chaste women! that hast established Thy greatness, without in any way affecting Thy husband's, Thyself blind and He indifferent") of Thee (O Goddess!) that art worthy of being served even by Hari, Hara and Viriñca, (each one of them, by partaking of the Sattva, Tamas and Rajas respectively of Thy Guṇa-s, in their work of sustenance, destruction and creation) and such others?

3. Only when frolicking with the Śakti (His consort, Haimavatī, seated on His lap) would Śiva (possessed of infinite auspicious qualities, from whom Bhava—the

creator, Mṛḍa—the sustainer, and Hara—the destroyer, take their origin, who has His seat on Mount Kailāsa and in the inmost core of the *Śrī-cakra*) be capable of procreating (as His progeny, the entire universe, nourishing it and becoming its overlord); otherwise, the Deva (though self-effulgent) becomes powerless even of stirring; (much less would there be scope for Him to be credited with achievements, such as the burning of the three Pura-s, swallowing the virulent Hālāhala and the like). While so, how dares one (who cannot lay any claim to having worshipped at Thy lotus-feet during previous lives), either to make obeisance (by body, word of mouth and mind) before, or to glorify Thee (O Goddess!) that art served by Hari, Hara, Viriñca (and Īśvara, as the four legs of Thy couch, by Sadāśiva as Thy mattress, Mahendra as Thy spittoon and so on)?

4. Only when in conjunction with (what is implied by the word) 'Śakti', namely the letter '*e*', (the combination of '*a*' and '*i*' in the inverse order, i.e. '*i*' and '*a*'), does the word 'Śiva' acquire a form denoting a deity for the welfare of all the world; if not so, this word forfeits its luminosity and is turned into a mere sibilant and dento-labial stump, unpronounceable and meaningless. While so, how dares one, who has acquired no merit, either to salute or to praise Thee (i.e. the vital letter '*e*') that art muttered in prayer with the word 'Śiva', by Hari, Hara, Viriñca and others?

5. Only by the conjunction of the Śakti (the appropriate group of words in their proper sequence) would

Śiva (the aggregate of their significances) acquire the quality of appealing to the hearts of wise men; otherwise the Deva (the mere thought, without the expression) will not serve his purpose in everyday life. While so, how dares one, who has acquired no merit, either to salute or to praise Thee (that art inseparably yoked with thought-forms), O Goddess! that art worthy of being adored even by Hari, Hara, Viriñca and others (for that very reason)?

6. Only in conjunction with the Śakti, (the Parāśakti, the essential basic principle of the Śabda-brahman, who, though one, is spoken of with different names by persons of different persuasions, e.g. as the Śakti by Śākta-s, as the Cit by Śaiva-s, as the Kuṇḍalinī by Yogin-s, as the Prakṛti by Sāṃkhya-s, as the Brahman by Vedāntin-s, as the Buddhi by Bauddha-s, as the Mahāsattā by Jāti-vādin-s and as the absolute Dravya by Dravya-vādin-s, and who has assumed diverse forms due to the conditions brought about by the Māyā-śakti dependent on her) would Śiva, (the Śabda-prapañca) acquire the power to manifest itself (in the Paśyantī, Madhyamā and Vaikharī stages; and while in the Madhyamā stage, to attain the form of Śabda and Artha and the interrelation between the two). Otherwise (without the Parā-śakti) the Deva, the Śabda-brahman, could not be pronounced with the help of the palate and other vocal organs and thus not attain the Vaikharī stage. While so, how dares one, who has acquired no merit, either to salute or to praise Thee (that art the prime cause of the manifestation of the

qualified Brahman and the unfolding of the phenomenal world), O Goddess! that art worthy of being adored even by Hari, Hara, Viriñca and other gods, (who have at their command the four stages of Parā, Paśyantī, Madhyamā and Vaikharī)?

7. Only if Śiva (the set of four triangles of the nine triangles of the *Śrī-cakra-yantra*) comes to be placed with the Śakti (the set of five remaining triangles of the same Cakra) or if Śiva (namely the *Bindu*, the point) gets inseparably connected with the Śakti (namely the *Tri-koṇa*, the triangle) (i.e. on the bodies of the two thus coming together) would there be scope for the formation of the eight, the two sets of ten and the fourteen *koṇas*, triangles pointing outwards, along with the eight-petalled and the sixteen-petalled lotuses and the two triads of circles and quadrangles, as also for the creation, sustenance and destruction of the world. If neither of these is the case, the Deva (the aforesaid Śiva) would be incapable of affording scope for the formation of the different parts of the Cakra detailed above, or for its division into the creative, sustaining and destructive aspects, or for the three Prastāra-s into *ku*, *śa* and *la*, signifying the Earth, the golden Meru and Mount Kai*lā*sa. While so, how dares one, who has acquired no merit, either to salute or to praise Thee, with an adequate knowledge of the Tantra-s, O Venerable One! that art served by Hari—the Sun, Hara—the Fire, Viriñca—the Moon, (Vaśinī, etc., Vāmā, etc. and other Śakti-s, as well as the fifty-one letters of eight groups of the alphabet, seated in their respective seats as prescribed, in the Cakra)?

8. Only when brought into union with the Śakti, ('*a*') with '◡'), would Śiva (the dyad of '*u*' and '*m*') acquire the power of assuming the form of Praṇava, the embodied form of Nāda, etc. assuming the stages of Parā, Paśyantī, etc. wherefrom originate the Svara-s, Varṇa-s, Pada-s and Vākya-s galore. If not, the Deva (the dyad of '*u*' and '*m*') becomes utterly incapable of producing the Praṇava, becoming dumbfounded. While so, how dares one, who has acquired no merit, either to salute or to praise Thee (of the form of the Praṇava), O Goddess! that art worthy of being adored by Hari, Hara and Viriñca—as the deities of the components of the Praṇava; Agni, Vāyu and Sūrya—their Ṛṣi-s; Gāyatrī, Triṣṭubh and Jagatī—their metres; Rakta, Śukla and Kṛṣṇa—their colours; Jāgrat, Svapna and Suṣupti—their states; Bhūmi, Antarikṣa and Svarga—their seats; Udātta, Anudātta and Svarita—their Svara-s; Ṛk, Yajus and Sāman—their Veda-s; Gārhapatya, Āhavanīya and Dakṣiṇa—their Agni-s; Prāhṇa, Madhyāhna and Aparāhṇa—their Kāla-s; Sattva, Rajas and Tamas—their Guṇa-s; Sṛṣṭi, Sthiti and Saṃhāra—their functions: all these standing in the order appropriate to them?

9. Only in combination with the Śakti, (the group of sixteen vowels, representing the six Nityā Śakti-s and the sixteen different modes of intonation) would Śiva (the group of thirty-five consonants, taken individually and all of them taken collectively, representing the thirty-six Tattva-s in all) acquire the power of generating the several Veda-s, Purāṇa-s and other lore.

Otherwise the Deva would become unpronounceable and meaningless. While so, how dares one, who has acquired no merit either to salute or to praise Thee, O Goddess! that art adored by Hari, Hara, Viriñca and others, as the alphabet made up of the vital vowels and consonants and all that they go to make up?

10. Śiva (the syllable '*ka*'), only when placed in juxtaposition with the Śakti (the syllable '*e*'), pronounced separately thereafter, would take the form of the sacred fifteen-syllabled or the sixteen-syllabled Mantra. If the initial syllable '*ka*' is not so placed along with the syllable '*e*,' the Deva, (the syllable '*ī*,' even though followed by) Ku-śa-la (the Pṛthvī-bīja, '*la*'), is impotent by itself to form a Mantra. Then, by (the dyad of '*ha-s*' and the dyad of '*sa-s*,' respectively represented by the Sun and the Moon, indicated by the word) Hari; by Hara (the syllable '*ka*'); by Viriñca, (the syllable '*ka*'); (by the dyad of '*la-s*,' represented by) Ādi (the foremost of the gods); (thus producing the two sets of five and three syllables, namely '*ha sa ka ha la*' and '*sa ka la*,' which, along with the foregoing set of four syllables, namely '*ka e ī la*,' constitute the three sets of twelve syllables in the aggregate); (and the three Hṛllekhā-s obtained from Hari-hara-vi-riṃ, in the following manner: the first '*hrīṃ*' from H*ari*-*r*iṃ, the second from H*ara*-*vi*-*r*iṃ, and the third from H*ara*-*vi*-rim, by suppressing the italicized and suitably combining them; thus getting the full-fledged Mantra, called the Pañcadaśākṣarī (the fifteen-syllabled Mantra), with each of

the three 'Hrīṃ-s' placed immediately after the three sets of syllables already obtained; by the suppression of the italicized in '*Śivaḥ*' (with which the stanza begins) and the addition of 'riṃ', the last syllable so far dealt with, 'Śrīṃ', the Bīja of Cādi, (Lakṣmī who took birth before the Moon, indicated by '*ca*'), which, together with and pervading through the foregoing fifteen syllables, forms the Ṣoḍaśākṣarī (the sixteen-syllabled Mantra). While so, how dares one, who has acquired no proficiency in Mantra-lore, either to salute or to praise Thee, O Goddess! that art of the form of Kādi-vidyā and that art meditated upon by Hari, Hara, Viriñca and others, as assuming fifteen or sixteen diverse forms of the fifteen or sixteen syllables pervading the entire universe?

11. Śiva, (the syllable '*ha*'), only when placed in juxtaposition with the Śakti, (the syllable '*sa*', thereafter), would take the form of the sacred fifteen-syllabled Mantra. If the initial syllable '*ha*' is not so placed along with the syllable '*sa*', the Deva, (the syllable '*ka*'), though followed by Kuśala, (the Pṛthvī-bīja, '*la*'), turns out to be powerless by itself to form a Mantra. Thus the first set of four syllables '*ha sa ka la*' is obtained. Again '*ha*' (standing for Śiva), '*sa*' (for the Śakti) and '*ka*' (for the Deva), as before, and Khalu (the Ākāśa-bīja, '*ha*') and Kuśala (the Pṛthvī-bīja, '*la*') being placed thereafter, will yield the second set of five syllables, '*ha sa ka ha la*'. Then, by Hari, (the syllable '*sa*', the Vāyu-bīja), Hara (the syllable '*ka*') and Viriñca, (the syllable '*la*', which precedes,

in the order of the Alphabet, the letter '*va*',) is yielded the third set of the three syllables '*sa ka la*'; by adding the syllable '*hrīṃ*' to each of the three sets, after deriving the three 'Hrīṃ-s' from Hari-Hara-vi-riṃ: the first 'Hrīṃ' from H*ari*-*r*iṃ, the second from H*ara*-*vi*-*r*iṃ, and the third from H*ara*-*vi*-riṃ by suppressing the italicized and suitably combining them; the full Mantra called the Pañcadaśākṣarī of the Hādi-vidyā, devoutly worshipped by Lopā-mudrā, is formed. While so, how dares one, who is unfit to worship Thee, not knowing Thy greatness, as described in the *Dakṣiṇāmūrtisaṃhitā*, either to salute or to praise Thee?

12. (The crude form) 'Śiva', when under the influence of the Śakti, ('*e*' of the '*ṅe*' of Pāṇini's technique, i.e. the dative singular termination, by super-adding the indeclinable, 'Namaḥ', indicated by the same Śakti), would be capable of being formed into the Pañcākṣarī-mantra, namely 'Śivāya Namaḥ'. If not, the Deva (the crude form, 'Śiva' is incapable of being pronounced as a Mantra, proclaiming the oneness of Śiva and Śivā. Therefore, how dares one, who has no merit either to salute or to praise Thee, O Goddess! that art of the form of the Pañcākṣarī-mantra and so worshipped by Hari, Hara, Viriñca and others?

13. Only when Śiva, (the Guru), is endowed with the Śakti (the accomplishments resulting from muttering the *Śrīvidyā-mantra*, devotion to the Goddess of *Śrīvidyā*, etc.), would the Śiṣya be able to give a good account of himself, with the grace of the Guru, who is

the embodiment of Parameśvara. If his grace is not so accomplished, even the Śiṣya, though shining otherwise, becomes incapable of acquiring even the smallest capacity. Hence, how dares one, who has acquired no merit, either to salute or to praise Thee, O Goddess! the embodiment of the Gurumūrti, that art worshipped as such by Hari, Hara, Viriñca and others, as otherwise, it would not be possible for them to understand the esoteric significance of the Mantra?

14. Śiva, (the first digit of the waxing Moon, known as Darśā, which has the character of Śiva-tattva), only when conjoined with the Śakti, (the second digit of the same, known as Dṛṣṭā and of the character of Śakti-tattva) would be able to acquire the quality of being seen and to be hailed, in the heavens. If not, the Deva (the first digit) is incapable of shining and gladdening the hearts of the world, so as to conduce to its welfare, as also to add to the grace of the remaining lunar digits, Darśatā and others. Hence, how dares one, who has not accumulated religious merit in his previous incarnations, either to salute or to praise Thee, O Goddess! of the form of the eternal Candrakalā, (the sixteenth digit), that art worthy of being worshipped by Hari, Hara, Viriñca and others?

According to the *Bhairavayāmala*, the *Bindu* of the *Tri-koṇa* and the three Cakra-s lying outside the *Catur-daśāra*, namely the *Aṣṭa-dala*, the *Ṣodaśa-dala* and the *Bhū-gṛha*, these four are representative of Śiva; while the *Tri-koṇa*, the *Aṣṭa-koṇa*, the *Antar-daśāra*, the *Bahir-daśāra* and the *Catur-daśāra* are representative of the Śakti.

Without their conjunction, the *Śrī-cakra*, which may be taken to signify the origin of the world, cannot be formed. In other words, the universe will cease to be, when there will be the Mahā-pralaya, the final dissolution. The *Vāmakeśvara-tantra* says that Śiva ceases to have either name or manifestation, without the Śakti. The *Devī-bhāgavata* avers that Śiva, deprived of the Kuṇḍalinī-śakti, is but Śava, a corpse. Acyutānanda, a commentator, remarks that the creative energy of the Śakti, in her threefold aspects of Icchā (Will), Jñāna (Wisdom), and Kriyā (Activity), is essential for Śiva, to accomplish anything; and Hari, Hara and Viriñca stand for 'A', 'U' and 'M' respectively, the constituents of the Praṇava-mantra and the other Devatā-s referred to by the word 'Ādi', are other Mantra-s. The Praṇava is the foremost Mantra of the Veda-s. Hence it follows that the Śakti is fit to be worshipped with the Praṇava and the other Veda-mantra-s. '*Haṃ*', the *Bīja* of Śiva, when combined with '*saḥ*', the *Bīja* of the Śakti, yields the Haṃsa-mantra, which helps one to realize the import of the Mahā-vākya, '*Tat tvam asi*', by reminding him of it, with its form '*So 'ham*'. Again, Haṃsa, the cosmic breath, which is made up of '*haṃ*' (Śiva), the outgoing breath, and '*saḥ*' (the Śakti), the ingoing breath, symbolizes creation in the form of Evolution and dissolution in the form of Involution. Śiva and the Śakti (consonants and vowels, contributing to make up *akṣara-s*, (imperishables) remain as the Niṣkala-brahman during the Pralaya, as Para-śiva and Śāntā,

(transcending the thirty-six eternal verities), in a state of quiescence. Or Śāntā's awakening and operating on Śiva as the Śakti, there is brought about the creation of the world.

For the combination of Śiva and the Śakti, Kaivalyāśrama derives the Parāprāsāda-mantra—'*hsauḥ*' and the Anuttara-mantra—'*aḥ*', wherein '*h*' and '*a*' stand for Śiva, and '*sauḥ*' and the *visarga* for the Śakti respectively. He also derives the Pāśādi-tryakṣarī-mantra, made up of the triad of monosyllables, '*āṃ hrīṃ kroṃ*' from 'Tvā "mā" rādhyāṃ hari-hara-viriñcādibhir api' of this stanza, construing it as—Thee (the Bhuvaneśvarī, Hrīṃ[1]) served (on one side) by '*āṃ*' (the Pāśa) and (on the other side) by Hari ('*oṃ*'), Hara ('*r*'), and Viriñca ('*k*'), in the reverse order, i.e. '*kroṃ*' (the Aṅkuśa).

The word 'Ādi' in 'Hari-hara-viriñcādibhiḥ' is wide enough to comprehend any number of Upāsaka-s with their characteristic ways of approaching the Goddess. So far as could be ascertained from Tāntric literature, fifteen such Upāsaka-s with their characteristic Mantra-s are enumerated hereunder: (1) HARI—*ha sa ka la hrīṃ, ha sa ka ha la hrīṃ, sa ka la hrīṃ, sa ha ka la hrīṃ, sa ha ka ha la hrīṃ, sa ha sa ka la hrīṃ.*[1] (2) HARA—*ha sa ka la hrīṃ, ha sa ka ha la hrīṃ, sa ka la hrīṃ, ha sa ka la ha sa ka ha la sa ka la hrīṃ.* (3) VIRIÑCA—*ka e ī la hrīṃ, ha ka ha la hrīṃ, ha sa ka la hrīṃ.*

[1] The fourth and sixth Khaṇḍa-s of this Vidyā are, according to the *Jñānārṇava-tantra*, Sa E Ī La Hrīṃ and Sa Ka E Ī La Hrīṃ respectively, as construed by Kaivalyāśrama.

(4) Manu—*ka ha e ī la hrīṃ, ha ka e ī la hrīṃ, sa ka e ī la hrīṃ.* (5) Candra—*sa ha ka e ī la hrīṃ, ha sa ka ha e ī la hrīṃ, ha sa ka e ī la hrīṃ.* (6) Kubera—*ha sa ka e ī la hrīṃ, ha sa ka ha e ī la hrīṃ, sa ha ka e ī la hrīṃ.* (7) Lopā-mudrā—*ha sa ka la hrīṃ, ha sa ka ha la hrīṃ, sa ka la hrīṃ.* (8) Agastya—*ka e ī la hrīṃ, ha sa ka ha la hrīṃ, sa ha sa ka la hrīṃ.* (9) Nandikeśvara—*sa e ī la hrīṃ, sa ha ka ha la hrīṃ, sa ka la hrīṃ.* (10) Sūrya—*ha sa ka la hrīṃ, sa ha ka la hrīṃ, sa ka ha la hrīṃ.* (11) Skanda—*ha sa ka la hrīṃ, ha sa ka sa ka la hrīṃ, sa ha ka ha la hrīṃ.* (12) Manmatha—*ka e ī la hrīṃ, ha sa ka ha la hrīṃ, sa ka la hrīṃ.* (13) Śakra—*ka e ī la hrīṃ, ha ka ha la hrīṃ, sa ka ha la hrīṃ* (?). (14) Durvāsas—*ha sa ka la ha sa ka ha la sa ka la hrīṃ.*[1] (15) Yama—*ka ha e ī la hrīṃ, ha la e ī la hrīṃ, sa ka e ī la hrīṃ.*

According to a commentator, Śaṃkara-bhagavatpāda, although he has ostensibly framed the entire work on the basis of the Pañcadaśākṣara, is said to have not been entirely oblivious of the importance of the Ṣoḍaśākṣarī, as may be inferred from the fact that in composing the first half of the first stanza, he has significantly made use of sixteen distinct words. The same question is further dwelt upon at length under stanza the thirty-second.

The *Saundarya-laharī*, in addition to dealing with all aspects of the Devī as the consort of Śiva, is also looked

[1] 'la hrīṃ,' the last two syllables of this Mantra are apparently taken to be 'Laharī' by Bhāskararāya, as will be seen from 'Haḥ sūryaḥ, saś candraḥ, ko 'gniḥ, tān hanti bhinattīti ha-sa-ka-hā; sā ca sā laharī ceti tathā, durvāso-vidyāyāṃ hakāra-rephayor vibhajyāpi pāṭhāt,' in his *Setubandha*.

upon as a collection of Mantra-s possessed of considerable sanctity and merit. Each stanza has a Yantra with Bījākṣara, prescribed courses of worship, Japa and a distinctive aim to be achieved by the practice of the Mantra.

The following. general remarks may be offered regarding the worship of the Devī, with the Yantra and the Bījākṣara of the respective stanzas and the prayer of the Devī, with the muttering of the respective stanzas sitting before the Yantra, attended with the Pañcopacāra and other observances as detailed below. As the Yantra-s are themselves considered to be possessed of Caitanya, they are generally inscribed on gold plates. The worship in the case of each Yantra is to last for a prescribed number of days, and the formalities prescribed for each Yantra should be scrupulously adhered to, on each of the days of worship. Such worship is credited with the bestowal of specific fruits. In the case of one who is a successful adept in the practice of any other Mantra, the fruit of worship of the Mahā-tripurasundarī with the muttering of these stanzas is easily accomplished. In the case of others, success depends on the faith and devotion brought to bear on the worship. It is considered reprehensible to put the efficacy of any Mantra to test. Should there be any delay or difficulty experienced by the worshipper, more devotion is the only sovereign remedy.

Rules of Observance [1]—I. *Ṛṣyādi*: For this Stotra of *Śrī Saundarya-laharī*, Govinda is the Ṛṣi (seer);

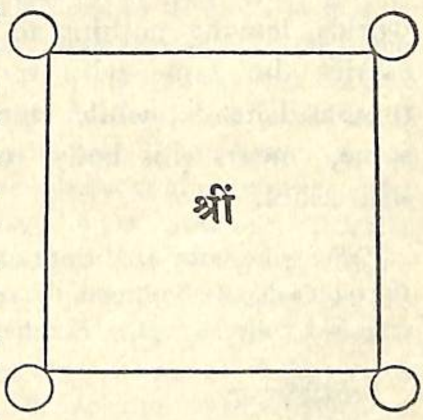
[1] अनुष्ठानप्रकार:—१. ऋष्यादि:—अस्य श्रीसौन्दर्यलहरीस्तोत्रस्य गोविन्द ऋषि:; अनुष्टुप्छन्द: श्रीमहात्रिपुरसुन्दरी देवता 'शिव: शक्त्या

Anuṣṭubh is the Chandas (metrical form); Śrī Mahātripurasundarī is the deity; 'Śivaḥ śaktyā yuktaḥ' (Śiva conjoint with the Śakti) is the Bīja: 'Sudhāsindhor madhye' (in the middle of the ocean of nectar) is the Śakti; 'Japo jalpaḥ śilpam' (All prattle is the muttering of thy prayer) is the Kīlaka. II. *Karanyāsa*: Hrāṃ, to the thumbs Namaḥ; Hrīṃ, to the forefingers Svāhā; Hrūṃ, to the middle fingers Vaṣat; Hraiṃ, to the ring-fingers Huṃ; Hrauṃ, to the little fingers Vauṣaṭ; Hraḥ, to the palms and the backs of the hands Phaṭ. III. *Aṅga-nyāsa*: Hrāṃ, to the heart Namaḥ; Hrīṃ, to the head Svāhā; Hrūṃ, to the tuft of hair Vaṣaṭ; Hraiṃ, to the armour Huṃ; Hrauṃ, to the three eyes Vauṣaṭ; Hraḥ, to the missile Phaṭ. IV. *Dhyāna*: My salutations to the deity that has conquered the colour of the Japā flower with her ruddy

युक्तः' इति बीजम् ; 'सुधासिन्धोर्मध्ये' इति शक्तिः ; 'जपो जल्पः शिल्पम्' इति कीलकम्। २. करन्यासः—ह्रां अङ्गुष्ठाभ्यां नमः ; ह्रीं तर्जनीभ्यां स्वाहा; ह्रूं मध्यमाभ्यां वषट्; ह्रैं अनामिकाभ्यां हुं; ह्रौं कनिष्ठिकाभ्यां वौषट्; ह्रः करतलकरपृष्ठाभ्यां फट्। ३. अङ्गन्यासः—ह्रां हृदयाय नमः; ह्रीं शिरसे स्वाहा; ह्रूं शिखायै वषट्; ह्रैं कवचाय हुं; ह्रौं नेत्रत्रयाय वौषट्; ह्रः अस्त्राय फट्। ४. ध्यानम्—'लौहित्यनिर्जितजपाकुसुमानुरागां पाशाङ्कुशौ धनुरिषूनपि धारयन्तीम्। ताम्रेक्षणामरुणमाल्यविशेषभूषां ताम्बूलपूरितमुखीं त्रिपुरां नमामि ॥' ५. पञ्चोपचाराः—लं पृथिव्यात्मने गन्धं कल्पयामि; हं आकाशात्मने पुष्पं कल्पयामि; यं वाय्वात्मने धूपं कल्पयामि; रं वह्न्यात्मने दीपं कल्पयामि; वं जलात्मने नैवेद्यं कल्पयामि।

complexion, that carries in her hands the Pāśa (noose), the Aṅkuśa (goad), the bow and the arrows, that has copper-coloured eyes, and that wears the red garland as her special ornament, with her mouth filled with Tāmbūla, the Tripurasundarī. V. *Pañcopacāra*, which should be performed as follows: Laṃ, to thee of the form of Pṛthivī (Earth), I offer Gandha (sandal paste); Haṃ, to thee of the form of Ākāśa (Ether); I offer flowers; Yaṃ, to thee of the form of Vāyu (Air), I offer Dhūpa (incense); Raṃ, to thee of the form of Vahni (Fire), I offer Dīpa (light offering); Vaṃ, to thee of the form of Jala (Water), I offer Naivedya (food offering). VI. *Japa*: the muttering of the respective stanzas for the requisite number of times. VII. *The prescribed Naivedya* (food offering).

The Yantra with Bījākṣara-s relating to each stanza is appended under each. Other particulars regarding (1) the inscription of the Yantra, (2) the number of days of worship, (3) the number of times for muttering the stanza, (4) particulars regarding Naivedya, (5) any other particulars and



(6) the fruit of the Japa, are shown in a tabular statement as an Appendix at the end.

तनीयासं पांसुं तव चरणपङ्केरुहभवं
विरिञ्चिः संचिन्वन् विरचयति लोकानविकलम्[1] ।
वहत्येनं शौरिः कथमपि सहस्रेण शिरसां
हरः संक्षुद्यैनं[2] भजति भसितोद्धूलनविधिम्[3] ॥ २ ॥

2. Tanīyāṃsaṃ pāṃsuṃ tava caraṇa-paṅkeruha-bhavaṃ
viriñciḥ saṃcinvan viracayati lokān avikalam;
Vahaty enaṃ śauriḥ katham api sahasreṇa śirasāṃ
haraḥ saṃkṣudyainaṃ bhajati bhasitoddhūlanavidhim.

Viriñci, having gathered the tiniest speck of dust of Thy lotus-like feet, creates the worlds, leaving nothing to be desired; Śauri carries the same with much effort on his thousand heads; while Hara, pulverizing the same, smears (his body) with it, as though with ashes.

Viriñci—the same as Viriñca of the first stanza; both the words denote Brahman, the creator. *Speck of dust*—used in a collective sense, as otherwise the worlds could

1 लोकानविकलान्.

2 संक्षुभ्यैनं.

3 ०द्धूननविधिम्.

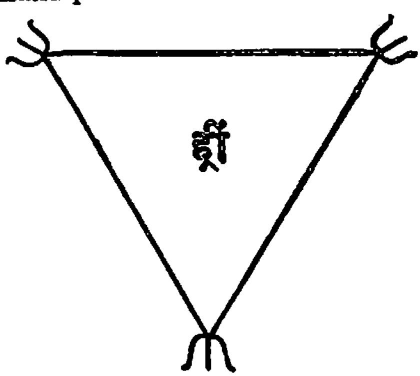
not ostensibly be created out of a single speck, nor would it require the thousand heads of Śauri to carry it with effort, nor would it be enough to smear the prodigious body of Hara with. *The lotus-like feet*—Thy: of Thee, the prime cause of all the worlds; hence the dust on her feet acquires all her virtues. According to Kaṇāda, the founder of the Vaiśeṣika school and Akṣapāda, the founder of the Nyāya school, the world is made up of the primary atoms of Earth, Water, Fire and Air, which, at the desire of Īśvara, arrange themselves, in the first instance, into Dvyaṇuka-s consisting of two atoms each, which, in their turn, arrange themselves into Tryaṇuka-s, consisting of three Dvyaṇuka-s each. It is on groups of these Tryaṇuka-s, that the cosmogony of these two schools is based. Such a conception of the order of creation should not be considered as a mere surmise of the poet, as it is the fact that the Paramāṇu (of the Devī's feet) is the prime-cause of the creation of the world, that forms the basis of their theory. *The worlds*—both animate and inanimate. The seven upper worlds: Bhūr, Bhuvar, Suvar, Mahar, Jana, Tapas and Satya, as also the seven nether worlds: Atala, Vitala, Sutala, Rasātala, Talātala, Mahātala and Pātāla may also be meant. *Śauri*—Viṣṇu, the sustainer, who is said to be lifting the fourteen worlds, the nether seven in the form of Śiṃśumāra, a porpoise, and the upper seven as Śeṣa. Lakṣmīdhara construes the word as Balabhadra, (the descendant of Śūra, the Yādava chief) lifting the worlds in the form of Śeṣa. It may however be noted that, according

to Amarasiṃha, Śauri is one of the recognized names of Viṣṇu and not of Balabhadra. *Hara*—Saṃhāra-rudra, the destroyer.

The greatness of the Devī is borne testimony to by the abject dependence of the creator, the sustainer and the destroyer of the worlds on the dust of her feet, for carrying out their respective avocations. It is further enhanced by the fact, that the single speck of her feet provides material for the creator to create all the worlds, with their various contents. The same speck calls forth great effort from Viṣṇu, the thousand-headed, to lift its weight with his myriads of heads, and the mighty Saṃhāra-rudra, with his prodigious form, has to reduce this tiny speck to ashes, by way of destroying the worlds, for his Bhasma-snāna. Again, as observed by Kaivalyāśrama, the ashes are but the residuum left by all the elements and their various transformations, after the application of his Saṃhāra-śakti by Rudra, with a view to smear his body with ashes, in conformity with the Mantra prescribed therefor. Further, the same commentator, fortified by Dattātreya's view, explains the esoteric significance of the speck of dust as follows: The Devī has four feet, named Śukla, Rakta, Miśra and Nirvāṇa, the first two resting on the two-petalled lotus of the *Ājñā-cakra*, the third on the twelve-petalled lotus of the heart, and the fourth on the thousand-petalled lotus of the *Dvādaśānta*, with Viṣṇu, Brahman, Rudra and Sadāśiva as their respective deities, who, assuming their characteristic Guṇa-s—Sattva, Rajas, Tamas and Guṇātītatva, through the speck of dust resting on the

four feet, occupy themselves in their respective avocations of creation, sustenance, destruction and bathing in the nectar of the region of the Moon in the thousand-petalled lotus. Kameśvara-sūri, however, rebuts this view and points out that it runs counter to what Śaṃkara-bhagavatpāda would uphold, as, everywhere in the entire work, he refers to only one pair of feet of the Devī, and that as such it is far fetched, and adds that if it was meant merely to derive the three Guṇa-s of Hari, Viriñci and Hara, that could as well be attained by explaining that the speck of dust, being of variegated colours, partakes of the three Guṇa-s. Kaivalyāśrama's view may, however, be reconciled by pointing out that his exposition is only esoteric and should not be taken to hold good to the very letter.

Excluding the thousand-petalled Cakra, reference has been made above to the two Cakra-s, namely *Ājñā* and *Anāhata*. These, along with four others, are centres of psychic energy in the human body. They are: (1) *Mūlādhāra* of four petals,



in the region lying two Aṅgula-s above the anus: (2) *Svādhiṣṭhāna* of six petals, in the region of the genitals; (3) *Maṇipūra* of ten petals, in the region of the navel; (4) *Anāhata* of twelve petals, in the region of the heart;

(5) *Viśuddhi* of sixteen petals, in the region of the throat; and (6) *Ājñā* of two petals, in the region between the eyebrows. When meditating upon these Cakra-s, the four letters from '*va*' to '*sa*' should be thought of as resting on the four petals of the *Mūlādhāra*, the six letters from '*ba*' to '*la*' on the six petals of the *Svādhiṣṭhāna*, the ten letters from '*da*' to '*pha*' on the ten petals of the *Maṇipūra*, the twelve letters from '*ka*' to '*tha*' on the twelve petals of the *Anāhata*, sixteen letters from '*a*' to '*visarga*' on the sixteen petals of the *Viśuddhi*, and the two letters '*ha*' and '*kṣa*' on the two petals of the *Ājñā-cakra*.

अविद्यानामन्तस्तिमिरमिहिरद्वीपनगरी [1]
जडानां चैतन्यस्तबकमकरन्दस्रुतिझरी । [2]
दरिद्राणां चिन्तामणिगुणनिका जन्मजलधौ
निमग्नानां दंष्ट्रा मुररिपुवराहस्य भवती [3] ॥ ३ ॥

3. Avidyānām antas-timira-mihira-dvīpa-nagarī
jaḍānāṃ caitanya-stabaka-makaranda-sruti-jharī;
Daridrāṇaṃ cintā-maṇi-guṇanikā janma-jaladhau
nimagnānāṃ daṃṣṭrā mura-ripu-varāhasya bhavatī.

1 मिहिरोद्दीपनकरी.

2 स्रुतिशिरा.

3 भवति.

Thou art the island-city of the Suns, illumining the internal darkness of the ignorant; (Thou art) the stream, ever flowing with the honey of the cluster-of-flowers of consciousness, for the dull-witted; (Thou art) the Cintāmaṇi-duplicate (in bestowing their heart's desire) on the destitute; and the tusk of the Wild Boar (Avatāra) of Muraripu, in the case of those submerged in the ocean of births (and deaths).

Thou—the rendering of the original word 'Bhavatī' stands for the Devī. With the reading 'Bhavati', meaning 'becomes', 'Pāṃsu', 'the speck of dust' of the previous stanza, will have to be understood as the subject. *The island-city of the Suns*—this may be taken to mean some imaginary island in the middle of the ocean, wherefrom the disc of the Sun apparently rises above the horizon. The implication is that the Sun of knowledge dispels the darkness of ignorance from the mind of the worldly-minded. As the internal darkness, accumulated during numberless previous births, is so intense as to occupy every nook and corner of the mind of the person harbouring it, one commentator is of the view that the Mihira, the Sun, refers to the twelve Āditya-s,[1] rising simultaneously with

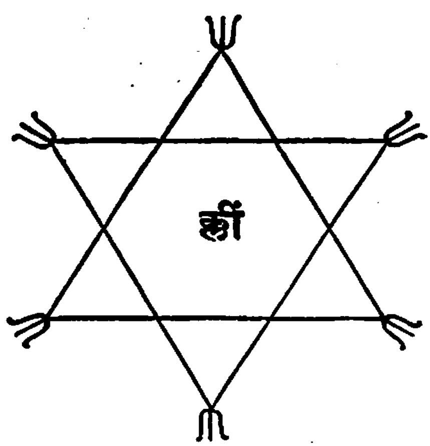
[1] The twelve Āditya-s are: (1) Dhātṛ, (2) Mitra, (3) Āryaman, (4) Rudra, (5) Varuṇa, (6) Sūrya, (7) Bhaga, (8) Vivasvat, (9) Pūṣan, (10) Savitṛ, (11) Tvaṣṭṛ and (12) Viṣṇu.

all their effulgence from their island-abode, so as to drive away even the smallest vestige of such darkness. The reading 'timira-mihiroddīpana-karī,' (in the fem. gender) meaning 'causing the Sun of knowledge to manifest itself in all its glory', if adopted, will not permit of 'Pāṃsu' (mas. gender) being taken as the subject, while it will make complete sense with the reading 'Bhavatī'. *The ignorant*—not possessed of Vidyā, which may be construed as either Devatā-jñāna or Ātma-jñāna, i.e. mere Karmaṭha-s, who indulge in the observance of Jyotiṣṭoma and other rituals according to the rules prescribed in the Karma-kāṇḍa; or those that are under the delusion that the world entirely depends on Brahman, Viṣṇu and Rudra, while in reality it hangs on the mercy of the Devī, whose dependants these three gods are. *The cluster of flowers*—i.e. all forms of consciousness. *Cintāmaṇi-duplicate*—Cintāmaṇi is the gem said to be in the possession of Indra and is credited with the power of bestowing whatever is thought of by its Upāsaka-s. Here the Devī is figuratively represented to be the duplicate of the gem with all its powers, as she is the embodiment of the Dāna-śakti. According to one commentator, 'cintāmaṇi-guṇanikā' means a rosary of Cintamaṇi beads. *Muraripu*—Viṣṇu, the destroyer of Mura, a demon. The reference here is to the incarnation of Viṣṇu in the form of a Wild Boar, who is said to have lifted on his tusk the submerged worlds and rescued them after vanquishing Hiraṇyākṣa, his foe.

Kameśvara-sūri takes the first line of the stanza to imply that the Devī dispels the darkness of ignorance

pervading the minds of those that hold the view that Avidyā is the root cause of the world, by imparting the true knowledge of Īśvara. He takes the second line to imply the dispelling of the ignorance of the Sāṃkhya-s who believe that the Jaḍa, non-sentient Mūlaprakṛti, is the cause of the worlds, by the adoption of similar means. Again he takes the third line to imply that the Devī warns the Paramāṇu-vādin-s, who hold the primary atoms to be the cause of the world, to be more circumspect, should they be disposed to arrive at the correct theory. The last line implies, according to him, the questionable ways adopted by the least evolved persons immersed in satiating their carnal instincts and appetites in their everyday life, and suggests the remedial measure of the precepts in the *Mahābhārata* and other works bearing on right conduct, as the means of saving them.

According to Kaivalyāśrama, this stanza is indicative of the deity of the Kāmarāja-mātṛkā, who should be meditated upon, by all votaries of the *Śrī-vidyā*, as effulgent with the radiance of myriads of morning Suns, holding in her four hands the rosary of crystal beads, the sugarcane bow, Cupid's five arrows



and the Holy Writ, as having three eyes and wearing

the crescent moon as her crest-jewel. He is also of opinion that the Vāgbhava-bīja, '*aiṃ*' of the Tripurā, which occupies the forefront of the three Bīja-s—Vāgbhava, Kāmarāja and Śakti—is indicated by the stanza, for the reason that '*aiṃ*' is composed of '*a*', the initial letter of the *Ṛg-veda*, '*a*', that of the *Sāma-veda*, and '*i*', that of the *Yajur-veda*, construed as follows: The initial letters of the *Sāma-veda* and the *Yajur-veda* combined go to form '*e*', and with the initial letter of the *Ṛg-veda* placed before and combined with it, would result in '*ai*', which, with the nasal Ardha-mātrā of the Upaniṣad-s, becomes '*aiṃ*', the Trayīmayī-vidyā, which has the virtues of dispelling Avidyā, ignorance, with the first '*a*', of removing Jaḍatva, non-sentience, with the second '*a*', and of bestowing one's heart's desires with '*i*' and Kaivalya with the Ardha-mātrā.

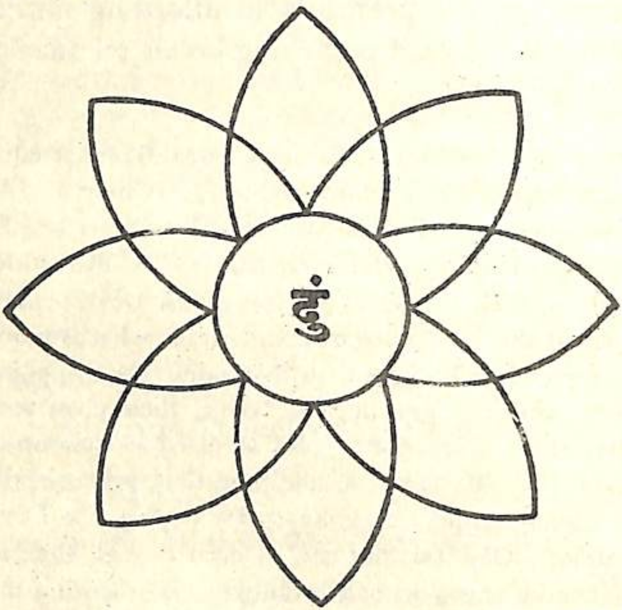
त्वदन्यः पाणिभ्यामभयवरदो दैवतगण-
स्त्वमेका नैवासि प्रकटितवराभीत्यभिनया ।
भयात् त्रातुं दातुं फलमपि च वाञ्छासमधिकं
शरण्ये लोकानां तव हि चरणावेव निपुणौ ॥ ४ ॥

4. Tvad anyaḥ pāṇibhyām abhaya-varado daivata-gaṇas
tvam ekā naivāsi prakaṭita-varābhīty-abhinayā;
Bhayāt trātuṃ dātuṃ phalam api ca vāñchā-samadhikaṃ
śaraṇye lokānāṃ tava hi caraṇāv eva nipuṇau.

(O Goddess), who affordest shelter to all the (fugitive) worlds! The league of gods, save Thee, dispels fear and bestows boons with two hands. Indeed, Thou alone dost not demonstrate the boon-bestowing and fear-dispelling gestures (with Thy hands). For, Thy feet, by themselves, are proficient in affording immunity from fear and bestowing boons transcending (one's) desire.

Who affordest shelter—Śaraṇyā, the Saṃskṛt equivalent, means 'who affords shelter'. It may also be taken to signify, 'who has the *Śrī-cakra* as her worthy (Śaraṇa) abode'. *All the fugitive worlds*—the worlds that have their origin in the feet of the Devī, seeking shelter at the very place of their origin; what is more, the very gods, who pose with their hands the dispelling of fear and the granting of boons, themselves seek shelter at the Devī's feet. *Thou alone dost not demonstrate*—Evidently this refers to the fact that, whereas the gods merely employ their hands for posing, the Devī, the unique Goddess that she is, even though she has four hands, engages them otherwise, in carrying the Pāśa, the Aṅkuśa, the sugarcane bow and arrows, and, at the same time, causes her feet to do not merely what the other gods profess to do, but even more in granting what her devotees seek at her hands. It is worthy of note that while some of the gods are capable of granting Svarga-bhoga and others Mokṣa

alone, the Devī bestows on her votaries both the enjoyment of celestial pleasures and liberation. *Gestures*—the Abhayada posture assumed by the right palm uplifted, as if to denote 'do not fear', and the Varada posture with the left palm pointing downwards, as if to indicate readiness to give. The Bālā-mantra 'Aiṃ Klīṃ Sauḥ' is indicated by this stanza.



हरिस्त्वामाराध्य प्रणतजनसौभाग्यजननीं
पुरा नारी भूत्वा पुररिपुमपि क्षोभमनयत् ।
स्मरोऽपि त्वां नत्वा रतिनयनलेह्येन वपुषा
मुनीनामप्यन्तः प्रभवति हि मोहाय महताम् ॥ ५ ॥

5. Haris tvām ārādhya praṇata-jana-saubhāgya-jananīṃ
purā nārī bhūtvā pura-ripum api kṣobham anayat;
Smaro 'pi tvāṃ natvā rati-nayana-lehyena vapuṣā
munīnām apy antaḥ prabhavati hi mohāya mahatām.

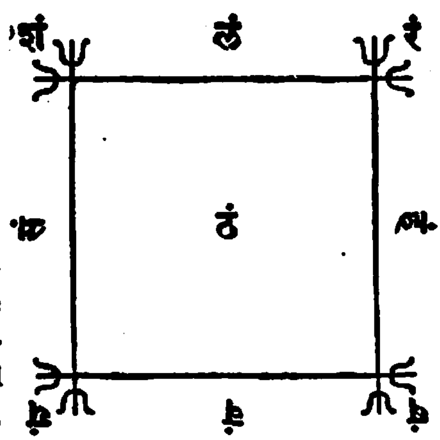
Having adored Thee, the bestower of prosperity to those that make obeisance before Thee, Hari, of yore, assumed the form of a damsel and fascinated even the destroyer of the (three) Pura-s. Smara likewise, by worshipping Thee, is powerful enough to rouse the passion of even great sages, with a (charming) frame fit to be licked by Rati's eyes.

Adored Thee—meditated upon the Devī by worshipping her in the form of the *Śrī-cakra* and muttering the Vidyā, namely the Pañcadaśākṣarī, which is of her shape. There is a peculiar appropriateness in Viṣṇu worshipping the Devī, as he is the seer of the first Khaṇḍa of the Pañcadaśākṣarī, as well as the first Prastāra, made up of the Lopā-mudrā- and the Nandikeśvara-vidyā-s, as mentioned in the *Jñānārṇava-tantra*. *Prosperity*—implies beauty of form, fine accomplishments, progeny, opulence, etc. *Of yore*—Lakṣmīdhara narrates the incident of Kanakasvāmin, whom Viṣṇu fascinated in

the form of a beautiful damsel and eventually killed when requested by Śiva to appear before him in that form, Viṣṇu did so, with the result depicted in the stanza. Other commentators take it back to the days of the churning of the ocean by the Deva-s and the Dānava-s for the extraction of nectar, when Viṣṇu is said to have appeared as Mohinī, whose beauty so enraptured the Dānava-s that they were altogether deceived by Viṣṇu at the time of the distribution of the nectar and were thus rendered mortal. The rest of the story is as narrated by Lakṣmīdhara. This only enhanced the powers of the Devī, as after all, Viṣṇu, as a true worshipper given to muttering constantly the syllable, '*īṃ*', denoting her Kāmakalā form, assumed her form, i.e. that of the loveliest woman imaginable and attracted the attention of even Śiva, the saintliest among the gods and the destroyer of Manmatha. *Smara likewise*—likewise, i.e. with equal potency and in the same manner as Viṣṇu, Smara, Manmatha, who, along with his consort Ratī, is first worshipped at the entrance to the holy of holies at the time of worship of the Tripurasundarī, is the seer of the Pañcadaśākṣarī of three Khaṇḍa-s, which, with the Śrī-bīja, '*śrīṃ*' as the fourth Khaṇḍa, becomes the Ṣoḍaśākṣarī of the *Śrī-vidyā*, with the sixteen Nityā-s constituting the sixteen Kalā-s, which, again, with its four '*īṃ-s*', takes its origin from the *Ṛg-veda-mantra*, 'catvāra īṃ bibhrati kṣemayantaḥ'. Those who attach greater sanctity to the Kādi-vidyā of fifteen syllables (than to the Hādi-vidyā of an equal number of syllables) hold

that the former, by itself answers to the description of the *Ṛg-veda* Mantra, as it contains four '*ī-s*'. But this construction of 'catvāra īṃ bibhrati' is defective from the point of view of syntax and for the reason that the Mantra contains one '*ī*' and three '*īṃ-s*' and, with a view to conform to the requirement of the Vedic text, the three '*ī-s*' (of the Hrīṃ-s therein) are separated and, together with the '*ī*' of the Vidyā, are made to answer to the description of the Vedic text. On the other hand, the Mūla-vidyā of sixteen syllables, made up of four Khaṇḍa-s, each of them containing an '*īṃ*', is on all fours with the requirements of the Vedic text. This view is also supported by the *Taittirīya-brāhmaṇa* III. 10. 1, 10.

Acyutānanda derives from this stanza the Sādhya-siddhāsana-vidyā—'Hrīṃ, Klīṃ, Blem,' the fourth of the Caturāsana-nyāsa in the following manner: '*h*' and '*r*' from 'Hariḥ'; '*īṃ*' from 'Jananīṃ'; Klīṃ, the Kāma-bīja, as indicated by the word 'Smara'; '*v*', (which is the same as '*b*') from 'Vapuṣā'; '*le*' from 'Lehya', and '*ṃ*' from 'Munīnāṃ'.



धनुः पौष्पं मौर्वी मधुकरमयी पञ्च विशिखा
वसन्तः सामन्तो मलयमरुदायोधनरथः ।
तथाप्येकः सर्वं हिमगिरिसुते कामपि कृपा-
मपाङ्गात् ते लब्ध्वा जगदिदमनङ्गो विजयते ॥ ६ ॥

6. Dhanuḥ pauṣpaṃ maurvī madhu-kara-mayī pañca viśikhā
vasantaḥ sāmanto malaya-marud āyodhana-rathaḥ;
Tathā 'py ekaḥ sarvaṃ himagiri-sute kām api kṛpām
apāṅgāt te labdhvā jagad idam anaṅgo vijayate.

O Daughter of the snow-capped Mountain! That Anaṅga, (whose) bow is of flowers, (whose) bow-string is of (a row of) bees, (who has but) five arrows, (who has as) his feudatory, Vasanta, and the Malaya-breeze (as his, war-chariot, (he) even though thus equipped, having obtained some grace from Thy side-glance, conquers all this world single-handed.

One phase of the greatness of Anaṅga, the formless Manmatha, due to the grace of the Devī and redounding to his credit, i.e. his subjugating the unconquerable will and rousing the passions of great sages, has been dealt with in the previous stanza. Yet another phase, which further enhances the greatness of this seer of the

Prastāra called after him, is referred to in this stanza, namely though ill-equipped as a warrior, i.e. with flimsy weapons, poor following and no armament worth the name, he has won the unique distinction of being the conqueror of the world, all due to the marvellous effect of the Devī's side-glance cast on him, as if to recompense him for the loss of his body, which was burnt to ashes by the fire from the third eye (the Jñāna-cakṣus) of Śiva, her Lord, when his Yoga was sought to be disturbed by Manmatha, in his attempt to rouse the passion of Śiva for his Mountain-bride, the Devī.

'Klīṃ', the Kāma-bīja, is indicated by this stanza and could be derived therefrom in the following maner: '*k*' from 'Kām api', '*l*' from 'Malaya', '*ī*' from 'Maurvī' and the Anusvāra from 'Pauṣpaṃ'.



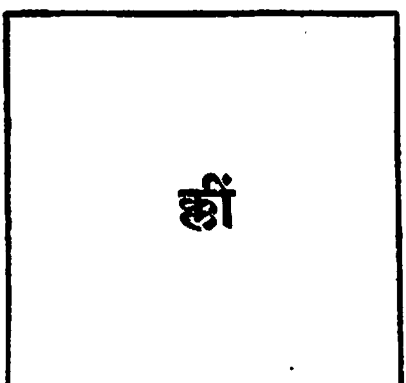
कणत्काञ्चीदामा करिकलभकुम्भस्तननता [1]
परिक्षीणा मध्ये परिणतशरच्चन्द्रवदना ।
धनुर्बाणान् पाशं सृणिमपि दधाना करतलैः
पुरस्तादास्तां नः पुरमथितुराहोपुरुषिका ॥ ७ ॥

1 ०स्तनभरा.

7. Kvaṇat-kāñcī-dāmā kari-kalabha-kumbha-
stananatā
parikṣīṇā madhye pariṇata-śarac-candra-
vadanā;
Dhanur bāṇān pāśaṃ sṛṇim api dadhānā
karatalaiḥ
purastād āstāṃ naḥ pura-mathitur āho-
puruṣikā.

May the great Pride (incarnate) of the Vanquisher of the (three) Pura-s, with a jingling girdle, (slightly) bent (under the weight of) the breasts resembling the frontal globes of a young elephant, slim in the waist, with a face (bright) like the autumnal fullmoon, and wielding a bow, arrows, a noose and a goad with Her hands, stand forth before us!

The great Pride (incarnate) of the Vanquisher of the (three) Pura-s—According to *Ḍiṇḍima*, a commentary, Śiva is very fond of worshipping in this form the Devī, to whom he is so devoted. *Āho-puruṣikā*—the Saṃskṛt equivalent of 'Pride', may be construed in two different ways;. 'Aho' is the interjection indicating surprise, 'Puruṣa' is the Pratyagātman, which is the same as the 'Aham', 'I'. Hence the



abstract noun from the compound formed would mean 'the Pride incarnate,' which, being of the redoubtable Mahādeva, is the 'great Pride incarnate'; or 'Aho' means the 'Ātman', 'I', which with 'Puruṣa' would mean, 'verily, I am the Puruṣa'; hence 'Āho-puruṣikā', means 'the state of being such Puruṣa possessed of the self-consciousness indicative of having the Sakti as his Devī.' *Pura-mathitṛ*—is Śiva who is the vanquisher of the three Pura-s; this may also be construed as 'the extractor of the three syllables,' forming the Tripurā-bīja, 'Aiṃ Klīṃ Sauḥ', which, according to the *Rudrayāmala,* the great god extracted as the essence, after churning the Saṃskṛt Alphabet therefor, even as one churns the curds for the extraction of butter. The coupling of the words 'Pura-mathituḥ' and 'Āho-puruṣikā,' in a way, indicates the necessity for the worship of the two conjointly, so beautifully elaborated in the first stanza. *Jingling*—so as to be heard in the heart-lotus of the meditating Yogin. *Wielding a bow, etc.*—The Devī carries in her lower left arm the sugar-cane bow with a string of bees, in her lower right arm the five arrows of Kamala, Raktakairava, Kahlāra, Indīvara, and Sahakāra flowers; in her upper left arm the Pāśa, noose, shining like coral, and in her upper right arm the Aṅkuśa, goad, shining like the crescent. These weapons of the Devī are said to assume the Sthūla (gross), the Sūkṣma (Mantramaya), and the Para (Vāsanāmaya) forms. The first of these has been indicated above. As for the subtle form assumed by them, the bow is of the form of the syllable '*thaṃ*',

the five arrows of the forms of 'Drāṃ', 'Drīṃ', 'Klīṃ', 'Blūṃ' and 'Saḥ', the Pāśa of 'Hrīṃ' and the Aṅkuśa of 'Kroṃ'. As for the Pararūpa in the form of Vāsanā, the bow is the Manas, the five arrows are the five Tanmātra-s, sound, touch, etc. passions constitute the Pāśa, while anger is the Aṅkuśa. *Before us*—i.e. in our Hṛdaya-kamala; moving from the *Maṇipūra* on to the *Anāhata* of the heart-lotus, while we are in the act of meditating on the Devī. The resplendent form of the Devī is of three aspects, gross, subtle and of the form of Vāsanā. The Sthūla form has been described above; the Sūkṣma aspect is of the form of the Pañcadaśākṣarī or the Ṣoḍaśākṣarī, as the case may be; and the Para aspect is the Kuṇḍalinī-śakti itself. The esoteric significance of this stanza is that Śiva, the Prakāśa, becomes conscious of himself, only when reflected in the Devī, the Vimarśāṃśa.

From this stanza is said to be derived the Vaśinī-bīja, '*blūṃ*',[1] thus: '*b*' from the word 'Bāṇān', '*l*' from 'Karatalaiḥ', '*ū*' from 'Pura-mathituḥ', and the *Bindu* from 'Āstāṃ'.

सुधासिन्धोर्मध्ये सुरविटपिवाटीपरिवृते
मणिद्वीपे नीपोपवनवति चिन्तामणिगृहे ।
शिवाकारे मञ्चे परमशिवपर्यङ्कनिलयां
भजन्ति त्वां धन्याः कतिचन चिदानन्दलहरीम् ॥ ८ ॥

[1] The Vaśinī-bīja is represented to be 'Rblūṃ' by the *Vāmakeśvara-tantra*, in which case the 'Rb' may be derived from 'Dhanur-bāṇān'.

8. Sudhā-sindhor madhye sura-viṭapi-vāṭī-parivṛte
maṇi-dvīpe nīpopavana-vati cintāmaṇi-gṛhe;
Śivākāre mañce parama-śiva-paryaṅka-nilayām
bhajanti tvām dhanyāḥ katicana cid-ānanda-laharīm.

Blessed are the few that serve Thee, the flood of Consciousness and Bliss, having, as Thy abode, the mattress of Paramaśiva, laid on the couch of the (multi-triangular) form of Śivā, in the mansion built of Cintāmaṇi-stones, attached to the pleasure-garden of Nīpa trees, in the isle of gems, surrounded by an avenue of Kalpa trees and situated amidst the ocean of nectar.

Blessed are the few—the few: those rare souls who, through worship, internal as well as external, of the Devī, their affinity to the Pañcadaśākṣarī, and the pure life that they lead during their last incarnate existence in this mundane world, are really blessed, for they have discharged the duties incumbent upon human beings, preparatory to their being merged in the transcendent Existence, Consciousness and Bliss. *Serve Thee*—worship Thee in the *Śrī-cakra*. This stanza refers to the worship of the *Śrī-cakra* as the *Viyac-cakra* (Ethereal centre), worshipped externally as on the pedestal, with the symbol inscribed on a Bhūrja leaf, a piece of clean linen, gold or silver plate, as is the

practice of the Kaula-s, and internally in the ethereal space, Dahara, of the heart, as is the practice of the Samayin-s. The mode of worship indicated in this stanza is of the form of the Devī, as abiding in her mansion, the *Śrī-cakra*, dealing as it does with the special environment in which the Devī has to be meditated upon, herself assuming the special form depicted in the previous stanza, which only amplifies what is here indicated about the Devī. The description given here closely follows the account given in the *Bhairavayāmala*, which represents the Devī, as abiding for ever as the Kuṇḍalinī-śakti, piercing the solar region of the Dahara, covering the Brahmarandhra inside the thousand-petalled lotus, liquifying the lunar region, and delighting in the flood of nectar flowing therefrom. The Kuṇḍalinī, abiding in the Kulapatha, the Suṣumnā path, leaves it to reach the *Sahasrāra* and, after filling the entire system of Nāḍī-s with the nectar above referred to, returns to her abode,[1] the *Svādhiṣṭhāna*, and sleeps therein. *Ocean of nectar*—stands for the Baindavasthāna, the quadrilateral seat of the *Bindu*, which is the essential one and brings within its scope the forty-three triangles forming the *Śrī-cakra*, the mansion of the Devī. The five triangles pointing upwards may be said to represent the five rows of Kalpa trees forming a fence around the mansion. *Of the form of Śiva*—i.e. '*e*', multi-triangular, the *Śrī-cakra*, her abode, being

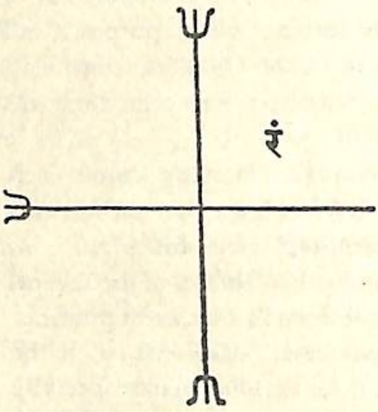
[1] The abode of the Kuṇḍalinī is fixed by some in the *Mūlādhāra* and by others in the *Svādhiṣṭhāna*. Yet others hold that, when she is asleep, she abides in the *Mūlādhāra*, and when awake, resorts to the *Svādhiṣṭhāna*, which literally means her 'own abode'.

made up of forty-three triangles. *The couch*—The Devī is said to recline on a couch made up of Brahman, Hari, Rudra and Īśvara as the four feet, occupying the south-east, south-west, north-west and north-east corners respectively, Sadāśiva as the plank, Paraśiva, the All-witness, transcending the three Guṇa-s, turned by the Devī's glance into the mattress, not to speak of the other gods serving other purposes, all because of their desire to serve the Goddess, they being capable of assuming any desired form, as they are Kāmarūpa-s.

This stanza is deftly enough made by Kāmeśvarasūri to bear on the '*Āanda-laharī*', the first part of this work, as follows: *Sura-viṭapi-vāṭī*, etc.—full of pilgrim resorts, such as Śrīśaila and other abodes of the several gods reputed to bestow the heart's desires of pilgrims, very much like the Kalpa trees. *Maṇi-dvīpa* is to be understood as, 'wherein are various places specially fitted for meditation'; *Cintāmāṇi-gṛha*, as, 'wherein there are temples studded with Cintāmaṇi gems'; *Sudhā-sindhoḥ*, as meaning, 'from the Hīmālaya, the abode of white glaciers, to the southern ocean'; *Śivākāre mañce*, as, 'Mount Kailāsa, which is as white as crystal and thus resembles Śiva in aspect'; *Paramaśiva-paryaṅka-nilayām*, as, 'blessed by being placed on the lap of the divine couple, Pārvatī and Paramaśiva'; *Cid-ānanda-laharīm*, as the work of the name of '*Ānanda-laharī*, expounding the purely Cit-aspect of the Śakti'. The story is that Śaṃkara-bhagavatpāda, the author of this work, after finishing it, took it all the way to Kailāsa,

there to lay it at the feet of the divine couple and receive their approbation, but on reaching Kailāsa, to his wonder, saw the couple being praised with the stanzas of the self-same *Ānanda-laharī* and in consequence drenched in the Bliss of Supreme Consciousness.

This stanza is capable of yet another interpretation



which is this: 'Blessed are the few that adore Thee, the Cid-ānanda-laharī, who ever abidest in the *Anāhata* of the heart-lotus, situated midway between Sudhā, the *Mūlādhāra* (or the feet), on the one side, and the Moon in the crest ever filling the system of Nāḍī-s with nectar, on the other, of the human body, adorable because it embraces in its form all the gods and contains the substitutes for the several reputed places of pilgrimage, such as Śrīśaila, in the crest, etc. (or the heart-lotus, the seat of Cintā, thought, dependent on the Ātman and therefore lustrous), well protected by the ten vital airs, Prāṇa and others (or the deities presiding over the ten organs of sense), studded with the *Mūlādhāra* and other centres of Energy, radiant like so many isles of gems and encasing within itself the Jīva, which is as expansive as a tree from top to bottom.'

The expression '*paramaśiva-paryaṅka-nilayām*' suggests, by implication, the union of Paramaśiva, the *Bindu* with the Parāśakti, the *Nāda*, in the Oṃkāra, the couch made up of '*a*', '*u*', '*m*' and the Ardhamātrā, representing Brahman, Hari, Rudra and Īśvara. The name of the Devī, 'Pañca-brahmāsana-sthitā', as given in the *Lalitāsahasranāma-stotra*, is further illustrated by this stanza.

The Bīja of Kameśvarī, '*Klīṃ*', and that of Mahāpreta, '*Hsauḥ*', may be derived from this stanza.

महीं मूलाधारे कमपि मणिपूरे हुतवहं
स्थितं स्वाधिष्ठाने हृदि मरुतमाकाशमुपरि ।
मनोऽपि भ्रूमध्ये सकलमपि भित्त्वा कुलपथं
सहस्रारे पद्मे सह रहसि पत्या विहरसे[1] ॥ ९ ॥

9. Mahīṃ mūlādhāre kam api maṇipūre hutavahaṃ
sthitaṃ svādhiṣṭhāne hṛdi marutam ākāśam upari;
Mano 'pi bhrū-madhye sakalam api bhittvā kula-pathaṃ
sahasrāre padme saha rahasi patyā viharase.

Thou art diverting Thyself, in secrecy with Thy Lord, in the thousand-petalled lotus, having pierced through the Earth situated in

[1] विहरसि.

the *Mūlādhāra*, the Water in the *Maṇipūra*, the Fire abiding in the *Svādhiṣṭhāna*, the Air in the Heart (*Anāhata*), the Ether above (the *Viśuddhi*), and Manas between the eyebrows (*Ājñā*) and thus broken through the entire Kula path.

This stanza contains in a nutshell the quintessence of the sublimest truths of the Vedānta and the Yoga systems in harmonious combination, in relation to the worship of the Devī, as the Kuṇḍalinī-śakti of the Piṇḍāṇḍa, (microcosm) and as the Tripurasundarī of the Brahmāṇḍa, (macrocosm). For a proper appreciation of the same, a short account of the Eternal Verities according to the conception of the ancient Ṛṣi-s of India and their bearing on the Cosmogony of the microcosm and the macrocosm, will be found useful.

An Eternal Verity may be defined as that which gives scope for functioning to all orders of creation, till their final dissolution. Some Tantra-s classify the Eternal Verities into three groups, the Ātma-tattva-s, the Vidyā-tattva-s and the Śiva-tattva-s. Those comprised under the first group are characterized by Jaḍatva, non-sentience; those of the second group partake of Jaḍatva and Prakāśakatva, both non-sentience and sentience; and those of the third group are characterized by Prakāśakatva, sentience pure and simple, with absolute Consciousness standing above them all. According to the Kalpa-sūtra-s, twenty-four fall under the first

group, seven under the second and five under the third, and may be arranged as shown hereunder with their characteristic properties: (1) *Pṛthivī*—Earth, possessed of solidity; (2) *Ap*—Water, possessed of fluidity; (3) *Tejas*—Fire, possessed of heat; (4) *Vāyu*—Air, of the character of perpetual motion; (5) *Ākāśa*—Ether, of the character of space; (6) *Gandha-tanmātra*—Smell, in the form of subtle Earth; (7) *Rasa-tanmātra*—Taste, in the form of subtle Water; (8) *Rūpa-tanmātra*—Form, in the form of subtle Fire; (9) *Sparśa-tanmātra*—Touch, in the form of subtle Air; (10) *Śabda-tanmātra*—Sound, in the form of subtle Ether; (11) *Śrotra*—the auditory sense that perceives sound; (12) *Tvac*—the tactile sense that perceives touch; (13) *Cakṣus*—the optic sense that perceives form; (14) *Jihvā*—the gustatory sense that perceives taste; (15) *Ghrāṇa*—the olfactory sense that perceives smell; (16) *Vāc*—speech, the motor organ of articulate expression; (17) *Pāṇi*—the hand, the motor organ of grasping and leaving; (18) *Pāda*—the foot, the motor organ of locomotion; (19) *Pāyu*—the motor organ of evacuation; (20) *Upastha*—the motor organ of generation and carnal pleasure; (21) *Manas*—the Mind, the inner sense that is attained, when Rajas, the mobility of misery, preponderates over Sattva and Tamas, the rhythm of happiness and the inertia of delusion, and which is the root of all volition; (22) *Buddhi*—the Intellect, the inner sense which is attained, when rhythm preponderates over mobility and inertia, and as such is at the root of all conviction; (23) *Ahaṃkāra*—Egoism, the inner sense which is attained, when

inertia preponderates over rhythm and mobility, and which is the root of all fancy, converging towards the self; (24) *Prakṛti*, otherwise known as the *Citta*—which is attained by the equipoised state of rhythm, mobility and inertia; (25) *Puruṣa* or the *Jīva* (of the microcosm), —which, though full in itself, commands only to a limited extent the five powers detailed below; (26) *Kalā*—the Kriyā-śakti, the power to do all things, but to a limited extent, inhering in the Jīva; (27) *Avidyā*, also called *Vidyā*—the Jñāna-śakti, in a veiled form and thus limited in its operation, inherent in the Jīva; (28) *Rāga*—the Icchā-śakti, perpetual satisfaction, which operates only partially and is therefore limited in extent, inherent in the Jīva; (29) *Cit-śakti*—perpetuity inherent in the Jīva, when limited by the operation of the six changes denoted by 'exists', 'takes birth', 'grows', 'ripens', 'wanes', and 'perishes'; (30) *Niyati*—that which causes Avidyā to veil the Ānanda-śakti, absolute independence, inherent in the Jīva; (31) *Māyā*—the condition operating upon the Īśvara, causing it to look upon the phenomenal world as 'this', i.e. an entity separate from itself; (32) *Śuddhavidyā*—the condition operating upon the Sadāśiva, causing it to identify itself with the phenomenal world with the impression, 'I am this'; (33) *Maheśvara*—that which is operated upon by the Māyā; (34) *Sadāśakti*—that which is operated upon by the Śuddhavidyā; (35) *Śakti*—the desire which is but the impression of the world to be created; (36) *Śiva*—the absolute non-differentiated existence, when conditioned by the Śakti.

Fifteen more are added to the number of Eternal Verities by some, by a process of further elaboration, thus making fifty-one in all, answering to the fifty-one letters of the Saṃskṛt alphabet. The other fifteen are the seven Dhātu-s, humours: (1) *Tvac*—the external sheath of organs; (2) *Asṛj*—blood; (3) *Māṃsa*—flesh; (4) *Medas*—fat; (5 *Asthi*—bone; (6) *Majjā*—marrow and (7) *Śukla*—semen; the five vital airs, (8) *Prāṇa*, (9) *Apāna*, (10) *Vyāna*, (11) *Udāna*, (12) *Samāna*; and the three Guṇa-s, (13) *Rhythm*, (14) *Mobility* and (15) *Inertia*. The five Elements, the five Tanmātra-s, the five organs of perception, the five organs of motor action, the Mind, the Māyā, the Śuddha-vidyā, the Maheśvara and the Sadāśiva are the twenty-five Eternal Verities from the Vedic standpoint, while the others are capable of being included in the twenty-five.

In this stanza, the Devī of the macrocosm, in the form of her exact prototype, the Kuṇḍalinī of the microcosm, is represented as having broken through the entire Kula path containing the six Cakra-s of psychic energy, indicative of the twenty-one Tattva-s, to reach her Lord in the *Sahasrāra*, the habitat of the four remaining sentient Tattva-s, there to divert herself in secrecy with her Lord. Even as Paramaśiva, in the absence of his conjunction with the Tripurasundarī, is powerless, so also the Jīva, without the operation of the Kuṇḍalinī, will be very much the same as a corpse. The vital force, which is inherent in every limb, muscle, nerve-centre and other physiological organs and which causes the entire frame to function, is but one aspect

of the Kuṇḍalinī. It is the self-same vital force that is the root cause of the functioning of the entire phenomenal world and could be comprehended only by those rare mortals who have gained mastery over it. It is upon this fundamental fact that the system of Yoga is based, as the Prāṇāyāma, or the control of this vital force, forms the bedrock of that system. If only the secret of control of this vital force and the human mind (psychic force), which is only a subtle variety of the vital force, should be mastered by any person, he may be said to have conquered the phenomenal world. No wonder the Yogin takes his stand upon the Prāṇāyāma and Manolaya for the successful accomplishment of the state of Samādhi, his goal. It is with that end in view that the Yogin concentrates his mind, controls the vital force and projects them towards the *Mūlādhāra*, the first psychic centre of energy, which results in the rousing of the Kuṇḍalinī, dormant with its form of three-and-a-half spirals coiled therein. Those that are proficient in the Yoga Śāstra hold that this machine of the human frame, which is controlled by the Kuṇḍalinī, contains seventy-two thousand Nāḍī-s, the main ones among them, e.g. the Suṣumnā, the Iḍā, the Piṅgalā, etc. having distinct functions connected with the respiratory system allotted to them, and the other important Nāḍī-s controlling the sensory and motor organs. The psychic energy requisite to control the various organs is said to abide in the six Cakra-s of the Suṣumnā path, provided with the three stages, known as the Rudra-, Viṣṇu-, and

Brahma-granthi-s (knots); which are respectively the regions of Fire, the Sun and the Moon, each of them situated at the end of a pair of these Cakra-s, in the order given above. In the case of ordinary mortals, their vital energy is wasted through the Iḍā and Piṅgalā, but in the case of the initiated, it is regulated in such a way that the Prāṇa, coursing through the Iḍā and Piṅgalā, and also the Apāna, are made to conserve the purpose of rousing the Kuṇḍalinī and sending her up to the *Brahmarandhra.*

All impulses, psychic and organic, may be classified as volitional, cognitional and actional, corresponding to the Icchā-, Jñāna- and Kriyā-śakti-s of the Devī. These, when pertaining to the body, are attributable to the Kuṇḍalinī, while the corresponding cosmic impulses are attributable to the Tripurasundarī.

Thou—in the form of the Tripurasundarī of the macrocosm and the Kuṇḍalinī of the microcosm. *Thy Lord*—the Śiva of the Macrocosm and the Jīva of the microcosm, bereft of Māyā, illusion. *The thousand-petalled lotus*—which is no other than the upper *Śrī-cakra,* the *Bindu* of which represents the Śiva and the Jīva bereft of Māyā, as the case may be. This is the final resort, the Nirvāṇa of the accomplished seeker, lying beyond the Kula path, the Suṣumnā Mārga, which contains the six Cakra-s mentioned in the stanza, in the ascending order of subtlety, with the three Granthi-s in their appropriate places. The *Sahasrāra* is considered to be the inner *Śrī-cakra* to be meditated upon with all the fifty-one letters of the Saṃskṛt alphabet. The

view is taken by some that the *Bindu* has its position in the *Bindu* of the Cakra and the other fifty letters are to be arranged consecutively over the thousand petals, twenty times. Śuddha-vidyā in coalescence with Sadā-śiva is known as the Sādākhyā or the Paramātman, which may be characterized as the twenty-sixth Tattva, on the attainment of which is experienced Nirvāṇa or Jīvanmukti. It is this aspect that is referred to in this stanza as the diversion of the Devī in secrecy with her Lord. *Having pierced through*—i.e. having got beyond, after overcoming and absorbing in her own form. The ascent and the descent of the Kuṇḍalinī constituting the Kuṇḍalinī Yoga are said to form an Antaryāga. *The Earth situated in the Mūlādhāra*—but for the *Mūlādhāra*, which partakes of the character of the Earth-element through its subtle form of Gandha-tanmātra, the body will become unstable with its equilibrium disturbed. This Cakra is no other than the *Tri-koṇa* of the *Śrī-cakra*. Piercing through this element would mean conquering it. The Yogin who does so is said to attain the power of penetration through massive stone walls, etc. *Water in the Maṇipūra*—*Maṇipūra*, the interior of which the Devī is said to fill with gems; hence the practice among the Samayin-s of the offering of jewels studded with various kinds of gems, while meditating on her in this seat. Although the *Maṇipūra* is the third in the order of the Cakra-s, it has been given the second place in the stanza to suit the order of the elements. This Cakra represents water in its Rasa-tanmātra form. Conquest of this by the Yogin

is said to confer on him the next higher power of mastery, such as floating, walking, etc. over water. The inner *Daśāra* of the *Śrī-cakra* is indicated by this. *The Fire in the Svādhiṣṭhāna*—where the Devī is said to take her stand in the form of Kuṇḍalinī, of her own accord, making the knot of Rudra-granthi thereon. *The fire*, in the form of the Rūpa-tanmātra. The conquest of this by the Yogin is credited with the bestowal of the power of fire-walking, etc. The *Aṣṭa-koṇa* of the *Śrī-cakra* is indicated by this. *The Air in the heart*—the Air in the form of Sparśa-tanmātra. The heart signifies the *Anāhata-cakra* of the heart-lotus. The word '*anāhata*' means the Nāda, sound, produced without impact in the recess of the heart; hence the name of the Cakra. The outer *Daśāra* of the *Śrī-cakra* is indicated by this. By the conquest of Air, the Yogin is said to attain the fleetness of wind, buoyancy, etc. *The Ether*—in the form of the Śabda-tanmātra. *Above*—i.e. 'above the heart', by which is meant the Cakra which is clear as crystal, namely the *Viśuddhi*. The *Catur-daśāra* of the *Śrī-cakra* is indicated by this. By the conquest of this the Yogin attains the power of traversing the ethereal regions. It may be notcd here that Pūrṇānanda-svāmin, the author of the *Ṣaṭcakra-nirūpaṇa* and other Tāntrika-s are of the view that the elements, Earth, Water, Fire, Air and Ether have, as their corresponding Cakra-s, the *Mūlādhāra*, the *Svādhiṣṭhāna*, the *Maṇipūra*, the *Anāhata* and the *Viśuddhi*, which, as will be seen from this stanza, is at variance with the view of Śaṃkara-bhagavatpāda, the author of this work, who

has, in this respect, the support of the *Vāmakeśvara-tantra* in his favour, as explained by Bhāskararāya in his *Setubandha*.[1] Further, the letters indicated by the Māheśvara-sūtra-s—"*ha ya va raṭ*" and "*laṇ*", which enumerate the Bīja-s of the five elements in the order in which they were revealed by Maheśvara's Ḍamaru, when placed in juxtaposition with the names of the five Cakra-s in their natural order, from the upper to the nether, the names of the five elements corresponding to the respective Bīja-s, as also the names of the parts of the *Śrī-cakra* which they indicate, in the Saṃhāra-krama, bear out, beyond doubt, the correctness of the author's view.[2] *Manas between the eyebrows*—Manas, which embraces within itself the five senses of perception and the five senses of motor action, i.e. in all, eleven Tattva-s. 'Between the eybrows' refers to the *Ājñā-cakra*, so called because it is at this stage that a speck of knowledge about the Devī dawns. As she is bent on breaking through the Brahma-granthi on the way to the *Sahasrāra*, she remains there only for a

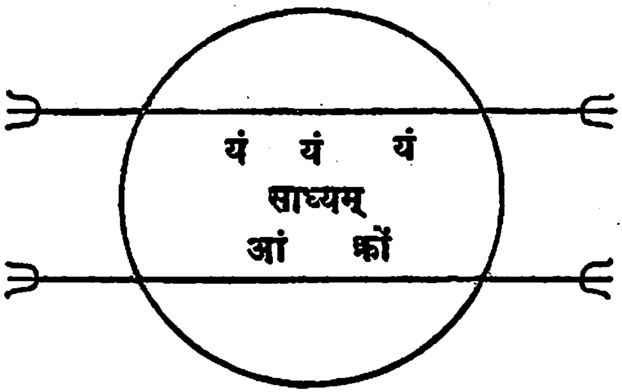
[1] शाक्ते मूलाधारस्थचतुर्दले, शक्तिरूपायाः कुण्डलिन्याः स्थानत्वात्। वह्नौ स्वाधिष्ठानस्थषड्दले, तत्र वह्नेर्विद्यमानत्वात्। तदुक्तमाचार्यभगवत्पादैः—महीं मूलाधारे कमपि मणिपूरे हुतवहं स्थितं स्वाधिष्ठाने हृदि मरुतमाकाशमुपरीति।

[2]

Bīja	*Bhūta*	*Cakra*	*Part of Śrī-cakra*
Haṃ	Ether	Viśuddhi	Caturdaśāra
Yaṃ	Air	Anāhata	Bahirdaśāra
Vaṃ	Water	Maṇipūra	Antardaśāra
Raṃ	Fire	Svādhiṣṭhāna	Aṣṭa-koṇa
Laṃ	Earth	Mūlādhāra	Tri-koṇa

trice manifesting herself in the form of a streak of lightning. The *Catuṣkoṇa,* i.e. the *Bhūgṛha* of the *Śrī-cakra*, is indicated by this. By conquering the mind, the Yogin is said to attain mystic powers, such as clairvoyance, clairaudience, telepathy, etc. The mystic-powers ascribed above, as resulting from the mastery of these Cakra-s at the various stages, are really so many pitfalls to be avoided by the practitioner, as they are likely to lead him astray from his final goal of Nirvāṇa.

These six Cakra-s are but temporary stages or planes wherein the Kuṇḍalinī rests awhile, avowedly for



mastering them, while the *Sahasrāra* is her permanent abode, whence the practitioner should not lose sight of his final goal, Nirvāṇa, beguiled by the temptations offered by the psychic powers attainable at the lower centres, but should lead the Kuṇḍalinī on to the *Sahasrāra*, there to effect her union with her Lord. Up to the moment of such blending the practitioner retains his individual consciousness and thereafter enters on the

blissful state of Nirvāṇa as long as the Kuṇḍalinī rests in the *Sahasrāra* prior to her descent therefrom. The duration of her stay there depends on the strength of practice and the previous experience of the practitioner. *Broken through the entire path of Kula*—and thus having transcended the twenty-one Tattva-s from Pṛthivī to Manas, and the six Cakra-s, which, when taken together, would form the lower *Śrī-cakra*.

सुधाधारासारैश्चरणयुगलान्तर्विगलितैः
प्रपञ्चं सिञ्चन्ती पुनरपि रसाम्नायमहसः ।[1]
अवाप्य स्वां भूमिं भुजगनिभमध्युष्टवलयं
स्वमात्मानं कृत्वा स्वपिषि कुलकुण्डे कुहरिणि[2] ॥ १० ॥

10. Sudhā-dhārā-sāraiś carana-yugalāntar vigalitaiḥ
prapañcaṃ siñcantī punar api rasāmnāya-mahasaḥ;
Avāpya svāṃ bhūmiṃ bhujaganibham adhyu-ṣṭavalayaṃ
svam ātmānam kṛtvā svapiṣi kulakuṇḍe kuhariṇi.

Having in-filled the pathway of the Nāḍī-s with the streaming shower of nectar flowing from Thy pair of feet, having resumed Thine own position from out of the resplendent Lunar regions, and Thyself assuming the form

[1] ०महसा.
[2] कुहरिणी.

of a serpent of three-and-a-half coils, sleepest Thou in the hollow of the Kulakuṇḍa.

The previous stanza read along with this is said to contain the Kuṇḍalinī-rahasya-sopāna, i.e. the secret ladder used by the Kuṇḍalinī, both for ascent and descent. The former deals with the Unneya-bhūmikā, i.e. the ascent from the *Mūlādhāra* to the *Sahasrāra*, which has been fully set forth already. In this, the Anvaya and the Pratyāvṛtti-bhūmikā-s are briefly touched upon. By 'Anvaya' is meant the aftermath, namely the in-filling, through the Suṣumṇā of all the Nāḍī-s of the Samayin; by 'Pratyāvṛtti' is meant the descent of the Kuṇḍalinī back to her hollow in the *Mūlādhāra*, there to resume her sleep.

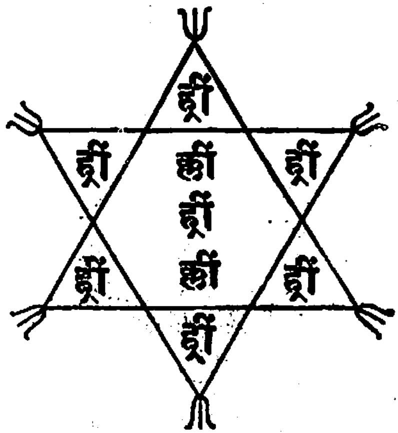
In-filled—as a result of the sprinkling of nectar. *The pathway of the Nāḍi-s*—The original word 'Prapañca' is interpreted as the 'Nāḍī-prapañca', i.e. the system of Nāḍī-s comprising the seventy-two thousand, all of them interrelated and connected with the main Nāḍī, the Suṣumṇā, which passes through the six Cakra-s with their three Granthi-s. *From Thy pair of feet*—i.e. from the intermediate space between them. The nectar that flows therefrom is said to be the water that has washed the Devī's feet, which, by filling the entire body of the practitioner through the Nāḍī-s, makes him realize the Supreme Bliss. Those that hold the view that the Devī has four Caraṇa-s, the Śukla, the Rakta, the Miśra and the Nirvāṇa, would have the Śukla and the Rakta as the pair of feet referred to in this

stanza, for the reason that it is these two that have the *Ājñā-cakra* of the middle of the eyebrows as their seat. *Lunar regions*—The word 'Rasāmnāya-mahas', occurring in Tāntric literature, refers to the Moon, as it literally means 'endowed with splendour issuing out of the exuberance of nectar'. The word is also construed as 'light revealing the six[1] Āmnāya-s, eastern, southern, western, northern, upward and downward, embracing the Mind in the *Ājñā*, the ether in the *Viśuddhi*, the Air in the *Anāhata*, Water in the *Maṇipūra*, Fire in the *Svādhiṣṭhāna*, and Earth in the *Mūlādhāra*.' If this meaning is adopted, the reading 'Rasāmnāya-mahasā' would be appropriate, when this part of the stanza would mean 'having resumed Thine own position along with the splendour of the six Āmnāya-s, etc.': *Thine own position*—namely the *Mūlādhāra*, which is the seat of the Kuṇḍalinī, whose form the Devī assumes in the microcosm. *Three-and-a-half coils*—the word 'adhyuṣṭa' of the original has the accepted significance of 'three-and-a-half' and does not admit of any etymological explanation. *Hollow of the Kula-kuṇḍa*—the knot-like form of the *Mūlādhāra*, where there is a hollow. In the case of the reading 'Kuhariṇī' (Nom. case) the meaning would be, 'Thou, (the Kuṇḍalinī) who dwellest in the hollow.' Here is said to abide the Kuṇḍalinī in the form of the fine lotus-fibre. Kula-kuṇḍa is also taken to indicate the *Tri-koṇa* in the pericarp of the four-petalled lotus of the

[1] The conventional word 'Rasa' in 'Rasāmnāya' indicates six, Rasa-s being six in number.

Mūlādhāra. The Samayin-s treat the disc of the Moon in the crest, as well as the external one, as the *Śrī-cakra*, as, in their view, the *Śrī cakra* of the *Śrī-vidyā* is itself a Moon of sixteen Kalā-s.

The Kuṇḍalinī, during her ascent through the Suṣumnā path, breaks through the six Cakra-s, which, being absorbed by her, become invisible. As these have to be reproduced and made manifest once again, she does this, out of her own radiant form, on her return journey homeward, after



sprinkling nectar over the Prapañca, which signifies the microcosm as well as the macrocosm, as represented by the six Cakra-s. By construing the word 'Rasāmnāya-mahas' as implying the 'Vidhāna', 'doing', and the 'Prakāśa', 'manifestation', of the Rasa-s, the lotuses, this purpose is achieved. In this view the stanza may be rendered thus: 'Having sprinkled the Prapañca (composed of the twenty-one Tattva-s represented by the six Cakra-s), and again having produced and made them manifest, out of Thine own resplendent form, having resumed Thine own seat, Thyself assuming Thine own form, serpent-like with

the three-and-a-half coils, Thou of the abode of the hollow of the *Mūlādhāra* sleepest (there).'

चतुर्भिः श्रीकण्ठैः शिवयुवतिभिः पञ्चभिरपि
प्रभिन्नाभिः शंभोर्नवभिरपि मूलप्रकृतिभिः ।
[1] त्रयश्चत्वारिंशद्वसुदलकलाश्रत्रिवलय-[2]
त्रिरेखाभिः सार्धं तव शरणकोणाः[3] परिणताः ॥ ११ ॥

11. Caturbhiḥ śrī-kaṇṭhaiḥ śiva-yuvatibhiḥ pañcabhir-api
prabhinnābhiḥ śaṃbhor navabhir api mūla-prakṛtibhiḥ;
Trayaś-catvāriṃśad vasu-dala-kalāśra-tri-valaya-
tri-rekhābhiḥ sārdhaṃ tava śaraṇa-koṇāḥ pariṇatāḥ.

The angles contained in what constitutes Thy mansion (the *Śrī-cakra*), which is built of the nine Mūlaprakṛti-s (the basic triangles), namely the four Śrī-kaṇṭha-s (with apex downward) and the five Śiva-yuvati-s (with apex upward), all lying apart from Śaṃbhu (the *Bindu*), along with a lotus of eight petals, one of sixteen petals, the three circles and the

[1] चतुश्चत्वारिंशद्.

[2] कलाब्जत्रिवलय.

[3] चरणकोणाः; भवनकोणाः.

three lines, turn out to be forty-three (in number).

The angles contained in what constitutes Thy mansion—i.e. the angles of the *Śrī-cakra,* which forms the Devī's Śaraṇa, abode. The word 'angles' should be understood as the angles at the apex of the triangles pointing outwards in the *Śrī-cakra.* Others take it in the sense of 'triangles', probably with a view to avoid what they consider to be the contingency of having to reckon two more angles in taking the inmost triangle into account. There is no room in our view for any such contingency. In calculating the number of *koṇa-s* in the *Śrī-cakra,* we should start with the initial triangle with which we began the design of the *Śrī-cakra* in Sṛṣṭi-krama and not the inmost triangle, which was derived later on. As the angles at the base of the initial triangle form two of the corner angles of the *Aṣṭa-koṇa,* the angle pointing upwards alone has to be taken into account. *The nine Mūlaprakṛti-s*—the nine root-causes of the *Śrī-cakra,* i.e. the nine triangles having as their bases the nine horizontal lines drawn perpendicular to the diameter. They also signify the prime cause of Prapañca, i.e. primordial matter, and are also appropriately called the nine Yoni-s, which are said to be of the form of the nine Dhātu-s which go to make up the body of the microcosm. The five Dhātu-s, humours: Tvac, Asṛj, Māṃsa, Medas and Asthi, originate from the Śakti; and Majjā, Śukla, Prāṇa and the Jīva of the microcosm originate from Śiva; while

the five Bhūta-s, the five Tanmātra-s, the five Jñānendriya-s, the five Karmendriya-s and the Manas of the macrocosm have their origin in the Śakti, and likewise Māyā, Śuddha-vidyā, Maheśvara and Sadāśiva are from Śiva. Thus it will be seen that the nine basic triangles, involving the twenty-five Tattva-s, stand for the entire microcosm and macrocosm. 'Śrīkaṇṭha-s' and 'Śivayuvati-s' are the triangles so designated. *Lying apart from Śaṃbhu*—'Śaṃbhu' stands for the *Bindu*, which lies in the quadrilateral and therefore apart from the nine triangles. The words 'Vasu' and 'Kalā' in Saṃskṛt are conventional for 8 and 16, and here denote the eight-petalled and the sixteen-petalled lotus respectively. *The three circles and the three lines*—in drawing the *Śrī-cakra* some describe only one circle in the place of the three *Mekhalā-s*, forgetting that the two already existing circles form the pericarps of the eight-petalled and the sixteen-petalled lotus. This is against the view of the majority. *The three lines*—the author of the *Saundarya-laharī* is not apparently of the view that four doorways, one on each side, should be provided for the quadrangular *Bhū-gṛha* of three lines, as otherwise, he would have specifically made mention of them here. Although *Vāmakeśvara-tantra* and some others hold the view that the *Bhū-gṛha* has four doorways, still Bhāskararāya, in his *Setubandha* makes mention of the fact that the Yāmala is silent[1] about the doorways and

[1] बिन्दुत्रिकोणवसुकोणदशारयुग्ममन्वश्रनागदलसंयुतषोडशारम् ।
वृत्तत्रयं च धरणीसदनत्रयं च श्रीचक्रराजमुदितं परदेवतायाः ॥

Śaṃkara-bhagavatpāda in his *Saundarya-laharī* follows suit with the same view. Strangely enough, Lakṣmīdhara, who strongly supports the view in favour of the doorways, quotes the selfsame authority in support of his view, taking care, however, to fabricate a reading of his own[1] convenient for his purpose. The word 'Dvāropānta' occurring in stanza 96 *infra*, however seems to lend support to Lakṣmīdhara's view. *Forty-three in number*—comprising the vertical angle of the initial *Tri-koṇa*, the eight corner angles of the *Aṣṭa-koṇa* pointing outwards, the twenty corner angles of the internal and external *Daśāra-s* pointing outwards, and the fourteen corner angles of the *Catur-daśāra* pointing outwards are the forty-three *koṇa-s* meant. The portions of the *Śrī-cakra* lying outside these angles are considered as merged in them, the *Aṣṭadala-padma* in the *Tri-koṇa*, the *Ṣoḍaśadala* in the *Aṣṭa-koṇa*, *Mekhalā-traya* in the two *Daśāra-s*, and the *Bhū-gṛha* in the *Catur-daśāra* respectively. Those who adopt the reading 'catuścatvāriṃśat' understand the word 'śaraṇa-koṇāḥ' as '*Bindu*, the abode of Śiva, and the angles' and give their number as forty-four.

The *Śrī-cakra* (containing the fifty-one letters of the alphabet), which is the Devi's abode, inside which is the abode of Lakṣmī, is construed as of the character of Soma, Sūrya and Anala. Some hold the view that it contains the three regions of the Moon, the Sun and

[1] वृत्तत्रिभूपुरयुतं परितश्चतुर्द्वाः श्रीचक्रमेतदुदितं परदेवतायाः ।

the Fire in the descending order, in three distinct parts, among the six Cakra-s forming part of it. Others maintain that it partakes of the character of each of the three, offering the following explanation: The forty-three angles of the *Śrī-cakra* are represented by the sixteen Kalā-s of the Moon and the twenty-seven stars in its Soma aspect; by the twelve Kalā-s, twelve Mūrti-s, twelve Ṛṣi-s, the three Veda-s and the four Svara-s in its Sūrya aspect; and by the *Tri-koṇa* representing Agni, the *Aṣṭa-koṇa*, the eight Mūrti-s of Agni, the *Antar-daśāra*, the ten Kalā-s of Agni, the *Bahir-daśāra*, the ten Vibhūti-s of Agni, the Viśva over which the three tongues representing the three Guṇa-s of Agni spread, made up of the fourteen worlds representing *Catur-daśāra* in its Agni aspect. It may be pointed out in this connection that this stanza is considered by some as the Bahiryāga, the external sacrifice of the Upāsaka-s of the Devī, while the previous two stanzas deal with the Antaryāga, the internal sacrifice, as both of them culminate in the partaking, by the Upāsaka, of the Parāmṛta as Havya.

There are three ways in which the parts of the *Śrī-cakra* are viewed, as providing abodes for the deities, each one of them forming the basis of a distinct form of worship. They are known as the Meru-, the Kailāsa-, and the Bhū- prastāra-s.[1] The arrangement of the

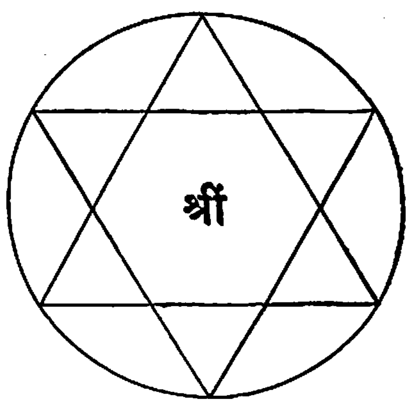
[1] Umānandanātha, in his treatise named *Nityotsava*, which deals with the daily worship of the Devī, makes mention of the Bhū-prastāra and the Meru-prastāra only, leaving off the Kailāsa-prastāra, citing the *Tantrarāja* as his authority. According to him

sixteen Nityā-s according to the design of the *Meru-prastāra* is as follows: The sixteen Nityā-s, namely Mahā-tripurasundarī, Kameśvarī, Bhagamālinī, Nityaklinnā, Bheruṇḍā, Vahnivāsinī, Mahā-vidyeśvarī, Śivadūtī, Tvaritā, Kulasundarī, Nityā, Nīlapatākā, Vijayā, Sarva-maṅgalā, Jvālāmālinikā and Citkalā are split into eight pairs, in the order above named. The fifty-one letters of the alphabet are similarly divided into the following eight groups, namely A-varga, Ka-varga, Ca-varga Ṭa-varga, Ta-varga, Pa-varga, Ya-varga and Śa-varga. The pairs of deities along with the groups of letters are then considered as having their places over the eight petals of the *Aṣṭadala-padma*, commencing from the petal pointing to the east, clockwise. Each petal thus comes to be identified with a distinct pair of deities and a group of letters. In the same manner, commencing from the angle pointing eastwards of the *Aṣṭa-koṇa*, the same pairs of deities and groups of letters should be considered as inherent in each corresponding angle of the *Aṣṭa-koṇa*. The same Nityā-s coupled with the sixteen vowels should be identified as having their

the Bhū-prastāra has for its requisite a flat plate of gold four inches square and weighing six tolas, over which is worked out in relief the *Śrī-cakra*. Meru-prastāra is spoken of as of three kinds: (*a*) The three Cakra-s commencing from the Bhū-pura or Bhū-gṛha constituting the Sṛṣṭi-cakra-s, the next three constituting the Sthiti-cakra-s and the last three constituting the Saṃhāra-cakra-s are wrought in massive gold in three stages rising one above the other in the form of a pyramid; (*b*) the Bhū-pura as the first stage, the two lotuses as the second stage, and the six other Cakra-s as the third rising one above the other in the form of a pyramid; and (*c*) the nine Cakra-s rising one above the other in nine stages.

place in the sixteen petals of the *Ṣoḍaśadala-padma* and as inherent in the *Dvi-daśāra*. The first two of the Nityā-s are considered to be of the form of the *Tri-koṇa* and the *Bindu* respectively; the other fourteen Nityā-s are considered as inherent in the fourteen angles of the *Catur-daśāra*. This is how the Nityā-s are considered to inhere in the *Śrī-cakra*. The arrangement of the fifty-one Mātṛkā-s according to the design of the Kailāsa-prastāra is as follows: The sixten vowels, the very life of the alphabet, corresponding to the sixteen Nityā-s, are compressed, into '*aḥ*' which is made up of the '*a*' preceding the '*e*' and the '*visarga*' derived from '*sa*' of the Pañcadaśākṣarī. This is assigned its place in the *Baindava-sthāna* and should be considered as also inhering there. The consonants, commencing from '*ka*' and ending with '*ma*', known as the 'Sparśa', with the three syllables '*āṃ*', '*hrīm*', '*krōṃ*' (the Pāśāṅkuśa-bīja-s), these twenty-eight should be considered as inherent in the angles of the *Aṣṭa-koṇa* and the two *Daśāra-s*, one letter in each angle, the remaining nine letters commencing from '*ya*', after duplication, should be considered as inherent in the fourteen angles of the *Caturdaśa-koṇa* and the four Śiva-cakra-s, one in each. This is how the Mātṛkā-s are considered to inhere in the *Śrī-cakra*. The arrangement of the deities consisting of Vaśinī and others, according to the design of the Bhū-prastāra, is as follows: The sixteen Nityā-s split into eight pairs along with one of the eight deities, namely Vaśinī, Kāmeśvarī, Modinī, Vimalā, Aruṇā, Jayinī, Sarveśvarī and Kaulinī added to each pair, the eight

groups of three deities each thus formed, should be considered as inherent in the eight Cakra-s lying beyond the *Bindu* and the *Tri-koṇa*, one in each. The Mahātripurasundarī should be considered as inherent in the middle of the *Śrī-cakra*; the eight Varga-s, the eight deities, Vaśinī, etc., the remaining fifteen Nityā-s and the twelve Yoginī-s, namely Vidyā-yoginī, Recikā-yoginī, Mocikā-yoginī, Amṛtā-yoginī, Dīpikā-yoginī, Jñāna-yoginī, Āpyāyanī-yoginī, Vyāpinī-yoginī, Medhā-yoginī, Vyomarūpā-yoginī, Siddhirūpā-yoginī and Lakṣmī-yoginī, constituting forty-three in all, should be considered inherent in the forty-three angles of the *Śrī-cakra*, one in each. In the four doorways, the four deities, namely Gandhākarṣiṇī, Rasākarṣiṇī, Rūpākarṣiṇī and Sparśākarṣiṇī, should be considered as inherent. This is how the Vaśinī, etc. are considered to inhere in the *Śrī-cakra*. The worship of the *Śrī-cakra* as well as the successful accomplishment of the Yogic practice of rousing the Kuṇḍalinī and leading it to the *Sahasrāra*, thence back to the *Mūlādhāra*, by the Ṛṣi-s of yore is borne testimony to by the *Taittirīyāraṇyaka*, when it makes reference to the Pṛśni-s (I. 27).



त्वदीयं सौन्दर्यं तुहिनगिरिकन्ये तुलयितुं
कवीन्द्राः कल्पन्ते कथमपि विरिञ्चिप्रभृतयः ।
[1] यदालोकौत्सुक्यादमरललना यान्ति मनसा
[2] तपोभिर्दुष्प्रापामपि गिरिशसायुज्यपदवीम् ॥ १२ ॥

12. Tvadīyaṃ saundaryaṃ tuhina-giri-kanye tulayitum
kavīndrāḥ kalpante katham api viriñci-prabhṛtayaḥ;
Yad-ālokautsukyād amara-lalanā yānti manasā
tapobhir duṣ-prāpām api giriśa-sāyujya-padavīm.

O Daughter of the snow-capped Mountain! The foremost poets, such as Viriñci and others, are baulked in their attempt to find a match for Thy beauty, as (even) celestial damsels, in their eagerness to appreciate which, mentally attain at-one-ment with Giriśa, which is hard to attain even by severe penance.

In this stanza the author extols, though indirectly, the Sāyujya, the state of at-one-ment brought about

[1] यदालोक्यौ॰.
[2] पद्मनाम्.

by the merger of Śīva and the Śakti, the presiding deity of the *Ānanda-laharī*, after describing her abode, the *Śrī-cakra*, in the previous one.

The foremost poets—those that indulge in portraiture of the sublime and the beautiful, out of the flights of their fancy, with the aid of rhetorical devices. Brahman is here spoken of as one of the foremost poets, in fact the foremost among them, for the reason that he is the author of the most beautiful among created things, and any attempt made by a poet in this direction could but be a poor imitation of Brahman's artistic skill. Further the Veda-s, which afford the sublimest examples of poesy, owe their origin to him. *Baulked*—because they do not command that power of mental analysis and expression which would enable them to draw a pen-picture of the Devī's beauty, at least in terms of equally beautiful objects. Their only possible resource in this respect would be the celestial nymphs. But these in their own estimate fall so far short of the Devī that, in their eagerness to have a look at her, they always think of Śiva, who alone has the privilege of enjoying the Devī's beauty at close quarters, and in their emulation become one with him. In the case of

सौः

सौः

the reading 'yad ālokya'—having seen which, 'manasā'—with the mind, the meaning would be 'having meditated upon Thy beauty'. The celestial nymphs, by the sheer strength of such Dhyāna-yoga, attain that oneness with Śiva, which is denied even to the greatest of sages, notwithstanding their severe austerities. There is another reading 'paśūnām' for 'tapobhiḥ'—meaning 'by those who are Paśu-s' (animals), in that they do not follow the Tantra-s.

नरं वर्षीयांसं नयनविरसं नर्मसु जडं
तवापाङ्गालोके पतितमनुधावन्ति शतशः ।
गलद्वेणीबन्धाः कुचकलशविस्रस्तसिचया
हठात् त्रुट्यत्काञ्च्यो विगलितदुकूला युवतयः ॥ १३ ॥

13. Naraṃ varṣīyāṃsaṃ nayana-virasaṃ narmasu jaḍaṃ
tavāpāṅgāloke patitam anudhāvanti śataśaḥ;
Galad-veṇī-bandhāḥ kuca-kalaśa-visrasta-sicayā
haṭhāt truṭyat-kāñcyo vigalita-dukūlā yuvatayaḥ.

Damsels in hundreds, with their locks dishevelled, their saris flying off their figures, their girdles bursting asunder with force, their silk garments slipping down, run after a decrepit, ugly and impotent man, who falls within the range of Thy side-glances.

This stanza may be characterized as one wherein the poet's fancy has run riot in extolling the potency of the Devī's side-glances. If any description, in the true classic style, of women unhinged by the influence of passion is to be attempted by the saintliest of poets, it is to be met with in this stanza.

क्लीं	क्लीं	क्लीं
	साध्यम्	
क्लीं	क्लीं	क्लीं

Run after—madly follow in the wake of, in the belief that he is Madana incarnate. To the exquisitely beautiful side-glances of the Devī is attributed the virtue of converting even the most repulsive into the most attractive in this stanza, and the same feature is dwelt upon further in the eighteenth and nineteenth stanzas *infra*, the motif in all the three cases being to raise Kāma, the satisfaction of desire and passions, to the rank of one of the four Puruṣārtha-s, the ends and aims of human existence. This is what is known as the Mādana-prayoga.

क्षितौ षट्पञ्चाशद्द्विसमधिकपञ्चाशदुदके
हुताशे द्वाषष्टिश्चतुरधिकपञ्चाशदनिले ।
दिवि द्विःषट्त्रिंशन्मनसि च चतुःषष्टिरिति ये
मयूखास्तेषामप्युपरि तव पादाम्बुजयुगम् ॥ १४ ॥

14. Kṣitau ṣaṭ-pañcāśad dvi-samadhika-pañcāśad udake
hutāśe dvā-ṣaṣṭiś catur-adhika-pañcāśad anile;

Divi dviḥ-ṣaṭtriṃśan manasi ca catuḥ-ṣaṣṭir
iti ye
mayūkhās teṣām apy upari tava pādāmbuja-
yugam.

Thy pair of lotus-like feet is far above those rays, namely the fifty-six (rays) of (the *Mūlādhāra*, of the character of) Earth, the fifty-two of (the *Maṇipūra*, of the character of) Water, the sixty-two of (the *Svādhiṣṭhāna* of the character of) Fire, the fifty-four of (the *Anāhata*, of the character of) Air, the seventy-two of (the *Viśuddhi*, of the character of) Ether, and the sixty-four of (the *Ājñā*, of the character of) the Mind.

In this stanza the exalted nature of the Devī's pair of feet, resting on the *Sahasrāra*, is described in detail, with reference to the six Cakra-s below the *Sahasrāra*. The Mayūkha-s referred to in this stanza may be understood from four different points of view. (1) They are rays effulging from Agni, Sūrya and Soma, having as their position the Rudra-, Viṣṇu- and Brahma-granthi-s, over contiguous pairs of the six Cakra-s in the ascending order, their number being three hundred and sixty in all. (2) They indicate the lunar year of 360 Tithi-s, each Tithi representing a digit of the Moon, with the six seasons, Vasanta, Grīṣma, Varṣā, Śarad, Hemanta and Śiśira, corresponding to the six

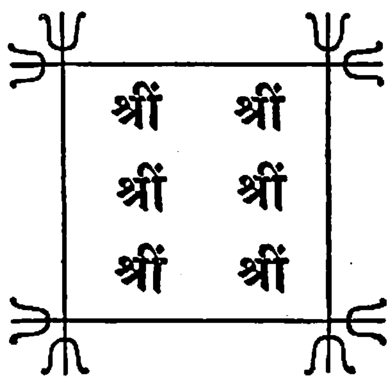
Cakra-s, and the Devī's feet standing above them all as Nāda and *Bindu*, being Kālāgocara (transcending all time). (3) The Mayūkha-s may be taken to indicate the several Tattva-s represented by the elements corresponding to the Cakra-s, in two sets, so that one set may be ascribed to the Śakti and the other to Śiva, the Devī's feet being Tattvātīta and therefore transcending them all. (4) The Mayūkha-s may also be construed as the Mātṛkā-s or letters of the alphabet grouped as follows: 1. The fifty letters of the alphabet, '*kṣa*' being left out of account, and the Bīja-s '*aiṃ*', '*hrīṃ*', '*śrīṃ*', '*aiṃ*', '*klīṃ*' and '*sauḥ*,' indicative of Earth. 2. The fifty letters as above and the Bīja-s '*sauṃ*' and '*śrīṃ*', of Water. 3. The fifty letters, the fourteenth letter repeated four times, the Bīja-s '*haṃ*' and '*saḥ*' repeated four times, of Fire. 4. The fifty letters and '*yaṃ*,' '*raṃ*', '*laṃ*' and '*vaṃ*' of Air. 5. The first fourteen vowels repeated five times and the Bīja-s '*aiṃ*' and '*hrīṃ*', of Ether. 6. The sixteen vowels repeated four times, of the Manas. It is said that with the three hundred and sixty syllables thus arrived at, together with '*haṃ*' and '*saḥ*', the requisite Nyāsa should be performed in the six Cakra-s. (Vide Introduction to *Serpent-Power* by Arthur Avalon.)

According to the first of these views each ray is given a distinct Āvaraṇa-devatā of its own. In this classification are involved two kinds of Tantra-s, the Pūrva and the Uttara, the first pertaining to the Śakti and hence known as Śākta, and the second pertaining to Śiva and styled Śāṃbhava. From the conjunction of

the non-differentiated All-Witness, Śiva with the Śakti for the creation of the world, there effulges a radiance, known as Parā, pervading from the *Brahmarandhra* to the *Ājñā* in the middle of the eyebrows. This is known as the deity presiding over the humour Majjā—marrow. By her are generated the five deities known as Icchā, Jñāna, Kriyā, Kuṇḍalinī and Mātṛkā, manifesting themselves respectively in the *Viśuddhi* of the throat, typifying Ether, in the *Anāhata* of the heart, typifying Air, in the *Maṇipūra* of the navel, typifying Water, in the *Svādhiṣṭhāna* of the genitals, typifying Fire, and in the *Mūlādhāra* of the region above the anus, typifying Earth, presiding over Tvac, Asṛj, Māṃsa, Medas and Asthi and making up the entire creation, animate and inanimate. The number of rays pertaining to Agni and manifesting in the *Mūlādhāra* and the *Maṇipūra* enveloping the first Khaṇḍa is 108. The number of rays of the Sun manifesting in the *Svādhiṣṭhāna* and the *Anāhata* and enveloping the second Khaṇḍa is 116.[1] The number of rays of the Moon manifesting in the

[1] The Sun and Fire, it should be understood, are of identical nature. The Sun shines over the *Svādhiṣṭhāna* and the *Anāhata*-which lies beyond the *Maṇipūra*. The Fire blazes forth in the *Mūlādhāra* and the *Maṇipūra* which lies beyond the *Svādhiṣṭhāna*. Thus there is an interlacing of the regions. This is explained thus: the rays of the Sun have the power of evaporating moisture, which is then condensed into clouds during the Mahā-pralaya. In the event of the Fire blazing forth to devastate the microcosm as well as the macrocosm, the tremendous downpour from the gathered Saṃvarta clouds wll have the effect of quenching the flame and bringing it under control.

Viśuddhi and the *Ājñā* and enveloping the third Khaṇḍa is 136. It has to be observed that the Moon of this region with its fifteen waxing and waning Kalā-s is but a reflection of the full Moon with perpetual Kalā-s which has its place in the middle of the *Sahasrāra.* Kaivalyāśrama gives the names of the 360 deities presiding over the Mayūkha-s in the order of the groups given in this stanza. These names are mentioned in the footnote under stanzas 36-41.



These rays are also looked upon as representing the Eternal Verities in the following manner: The five Tanmātra-s, the five elements, the ten organs of perception and motor action, the four Antaḥ-karaṇa-s, Kalā, Prakṛti, Puruṣa and Mahat, twenty-eight in all, duplicated so as to represent the Śakti and Śiva, yield fifty-six as pertaining to Earth. The five elements, the ten organs of perception and motor action, their ten distinctive functions and Manas, twenty-six in all, duplicated as above, yield fifty-two as of Water. The five elements, the five Tanmātra-s, the ten organs of perception and motor action, their ten distinctive functions and Manas, thirty-one in all, duplicated as above, yield sixty-two as of Agni. The twenty-eight Tattva-s

of Earth, excluding Mahat therefrom, i.e. the twenty-seven so obtained, when duplicated as above, yield fifty-four as of Vāyu. The thirty-six Tattva-s of the Kalpa-sūtra-s (vide note under stanza 9) duplicated as above yield seventy-two as of Ether. The same Tattva-s excluding the last four, i.e. thirty-two, when duplicated, yield sixty-four as of the Manas. These rays are generated in the first instance from the Devī's feet and are thence derived by the Moon, the Sun and the Fire, who worship at her feet, for the evolution of the world. The special qualities possessed by these rays are described in detail in *Bhairavayāmala*. The *Śrī-vidyā* is otherwise known as the Candrakalā-vidyā or the lore relating to the waxing and waning of the fifteen Kalā-s, represented by the fifteen Tithi-s of the Pūrva- and Apara-pakṣa-s, which form the basis of calculating duration. The year, which is thus one aspect of the manifestation of the Kāla-śakti, is said to be Prajāpati, the Creator. Hence these rays are verily the cause of the creation, sustenance and dissolution of the universe, the microcosm as well as the macrocosm. As there are myriads of such microcosms and macrocosms affected by the Sun, Moon and Fire, through whom are diffused these rays which originate from the Devī's feet, the Mayūkha-s referred to are not merely three hundred and sixty, but infinite. It also follows that the Baindavasthāna of the Candrakalā-cakra, wherein the Devī reigns supreme and wherefrom these rays originate and manifest themselves, transcends all worlds for all time.

शरज्ज्योत्स्नाशुभ्रां शशियुतजटाजूटमकुटां
वरत्रासत्राणस्फटिकघुटिकापुस्तककराम्[1] ।
सकृन्न त्वां[2] नत्वा कथमिव सतां संनिदधते
मधुक्षीरद्राक्षामधुरिमधुरीणा भणितयः ॥ १५ ॥

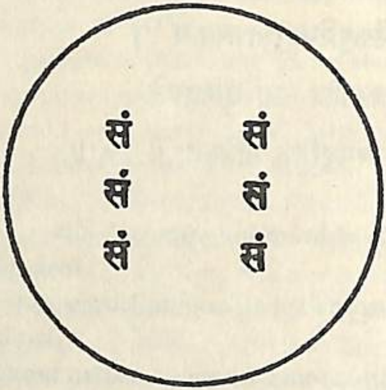
15. Śaraj-jyotsnā-śubhrāṃ śaśi-yuta-jaṭā-jūṭa-makuṭāṃ
vara-trāsa-trāṇa-sphaṭika-ghuṭikā-pustaka-karām;
Sakṛn na tvāṃ natvā katham iva satāṃ saṃni-dadhate
madhu-kṣīra-drākṣā-madhurima-dhurīṇā bha-ṇitayaḥ.

How will words, which are of the sweetness of honey, milk and grape-juice, not be in the command of such as have bowed even once to Thee, who art bright as the autumnal moon-beams, who hast as Thy crown the coiled plaited-hair with the (crescent) Moon on, and who holdest in Thy hands the boon-bestowing (and) the security-affording (postures), a rosary of crystal beads and a book?

1 ०घटिका०; ०गुणिका०.

2 त्वा.

Even as the miraculous effect of the Devī's side-glance has been adverted to in the thirteenth stanza, the marvellous powers inherent in approaching the Devī with the right kind of meditation and prayer are expounded in this and the six accompanying stanzas.



In this stanza is described the greatness of meditation of the Sāttvika type on the Devī's form, through the Vāgbhava-kūṭa of the Pañcadaśākṣarī. *To Thee*—the Devī in the form of the Vāgbhava-kūṭa. Bowing even once to the Devī is credited with making the Upāsaka a great poet and attain all knowledge. The Devī is said to be in the form of Kriyā-śakti, when meditated upon as the source of poetic talents. This stanza and the next two are spoken of as referring to the Sārasvata-prayoga.

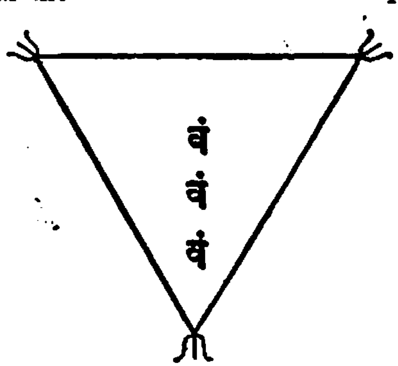
कवीन्द्राणां चेतःकमलवनबालातपरुचिं
भजन्ते ये सन्तः कतिचिदरुणामेव भवतीम् ।
विरिञ्चिप्रेयस्यास्तरुणतरश्रृङ्गारलहरी-
गभीराभिर्वाग्भिर्विदधति [1] सतां रञ्जनममी ॥ १६ ॥

[1] सभारञ्जनममी.

16. Kavīndrāṇāṃ cetaḥ-kamalavana-bālātapa-
rucim
bhajante ye santaḥ kati cid aruṇām eva
bhavatīm;
Viriñci-preyasyās taruṇatara-śṛṅgāra-laharī-
gabhīrābhir vāgbhir vidadhati satāṃ rañjanam
amī.

Such rare, high-souled men, who worship Thee as Aruṇā, radiant as the morning sunlight, (causing) the lotus-like minds of great poets (to bloom), delight (the assembly of) wise men with their diction, profound like the fresh flood of erotic sentiments flowing from Viriñci's beloved spouse.

The gift of poesy, as the result of exclusive worship of the Devī as Aruṇā in the heart of the votary, is indicated in this stanza. The greatness of meditation of the Rājasic type on the Devī's form, through the Vāgbhava-kūṭa, is indicated in this stanza. Some are of opinion that, for the reason that there is reference in this stanza to erotic sentiment, the



Deva as Icchā-śakti presiding over the Kāmarāja-kūṭa is indicated in this stanza. *Minds*—i.e. hearts. Poets. who meditate on the Devī as Aruṇā in their heart-lotuses, become, as a result of the Devi's grace, so many Sarasvatī-s for the nonce, and with the choice diction and command of erotic sentiments characteristic only of the Goddess of Learning, delight the assembly of wise men; in other words, the Devī has the power of converting her votaries into as many Sarasvatī-s.

सवित्रीभिर्वाचां शशिमणिशिलाभङ्गरुचिभि-
वशिन्याद्याभिस्त्वां सह जननि संचिन्तयति यः ।
स कर्ता काव्यानां भवति महतां भङ्गिसुभगै-[1]
र्वचोभिर्वाग्देवीवदनकमलामोदमधुरैः ॥ १७ ॥

17. Savitrībhir vācāṃ śaśi-maṇiśilā-bhaṅgarucibhir
vaśinyādyābhis tvāṃ saha janani saṃcinta-yati yaḥ;
Sa kartā kāvyānāṃ bhavati mahatāṃ bhaṅgi-subhagair
vacobhir vāgdevī-vadana-kamalāmoda-madhu-raih.

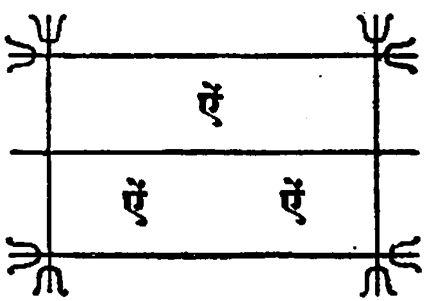
O Mother! whoever contemplates Thee along with the generators of speech, Vaśinī and others, who are resplendent like the freshly cut moonstones, becomes the author of great

[1] भङ्गिरुचिभि.

Kāvya-s, replete with words erudite in style and sweet with the fragrance of the lotus-like mouth of the Goddess of Learning.

The Upāsanā of the Devī in the form of Aruṇā was credited in the previous stanza with the bestowal of the gift of fluency. In this stanza persistence in the same meditation, but of the Sāttvika type, is said to turn the votary into a reputed author of epic poems.

Generators of speech, Vaśinī and others—the eight deities, Vaśinī and others of the *Sarva-roga-hara-cakra*, whose names and relationship with the *Śrī-cakra* have been dealt with under stanza 11. They are said to preside over the eight groups of the letters of the alphabet *a-*, *ka-*, *ca-*, *ṭa-*, *ta-*, *pa-*, *ya-*, and *śa-varga-s.* They are, according to the Āgama-s, of the colour of bright crystal. Their respective seats have been already noted in explaining the Bhū-prastāra. The twelve Yoginī-s and the four guardians of the doorways of the *Bhū-gṛha* are also implied by 'Vaśinī and others'. Some say that the vowels are of crystal white colour, the letters *ka* to *ma* of the colour of coral, the nine letters from *ya*, yellow, and *kṣa*, red. Others hold that the vowels are of the colour of smoke, letters from *ka* to *ṭha* of vermilion



from *ḍa* to *pha* white, from *ba* to *la* which includes *la* scarlet, from *va* to *sa* of the colour of gold, and *ha* and *kṣa* of the colour of lightning. Lakṣmīdhara holds that the latter is the view held by the author. This verse is said to refer to the fruit of meditation on the Devī in the form of the Jñāna-śakti presiding over the Śakti-kūṭa.

तनुच्छायाभिस्ते तरुणतरणिश्रीधरणिभि-[1]
दिवं सर्वामुर्वीमरुणिमनिमग्नां [2] स्मरति यः ।
भवन्त्यस्य त्रस्यद्वनहरिणशालीननयनाः
सहोर्वश्या वश्याः कति कति न गीर्वाणगणिकाः ॥ १८ ॥

18. Tanuc-chāyabhis te taruṇa-taraṇi-śrī-dharaṇibhir
divaṃ sarvām urvīm aruṇima-nimagnāṃ smarati yaḥ;
Bhavanty asya trasyad-vana-hariṇa-śālīna-nayanāḥ
sahorvaśyā vaśyāḥ kati kati na gīrvāṇa-gaṇikāḥ.

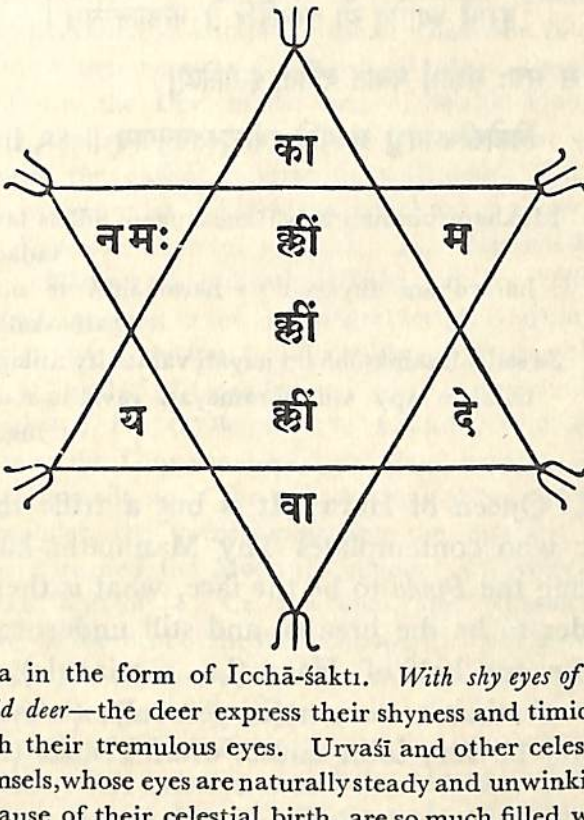
How many among the celestial courtesans, inclusive of Urvaśī, with the shy eyes of the timid wild deer, would not be caught in the clutches of him, who conceives the entire Heaven and Earth submerged in the red radiance caused by the lustrous graces of Thy

[1] ०सरणिभि०

[2] ०मरुणमणिमग्नाम् .

body, forming, as it were, the abodes of the splendour of the rising Sun.

This stanza deals with the power bestowed by meditation on the Devī presiding over the Kāmarāja-



kūṭa in the form of Icchā-śaktı. *With shy eyes of the timid deer*—the deer express their shyness and timidity with their tremulous eyes. Urvaśī and other celestial damsels, whose eyes are naturally steady and unwinking, because of their celestial birth, are so much filled with passion at the sight of the votary, that even their

unwinking eyes betray restlessness, all on account of the Devī's grace. *Graces*—graceful features. *The abodes of splendour*—wherein the splendour abides.

मुखं बिन्दुं कृत्वा कुचयुगमधस्तस्य तदधो
[1] हरार्धं ध्यायेद् यो हरमहिषि ते मन्मथकलाम् ।
स सद्यः संक्षोभं नयति वनिता इत्यतिलघु
त्रिलोकीमप्याशु भ्रमयति रवीन्दुस्तनयुगाम् ॥ १९ ॥

19. Mukhaṃ binduṃ kṛtvā kucayugam adhas tasya tadadho
harārdhaṃ dhyāyed yo haramahiṣi te manmatha-kalām;
Sa sadyaḥ saṃkṣobhaṃ nayati vanitā ity atilaghu
trilokīm apy āśu bhramayati ravīndu-stana-yugām.

O Queen of Hara! It is but a trifle that one who contemplates Thy Manmatha-kalā, taking the *Bindu* to be the face, what is thereunder to be the breasts, and still underneath to be one half of Hara (i.e. a triangle), at once fascinates women (in general); (what is more) he very soon causes even Trilokī (the

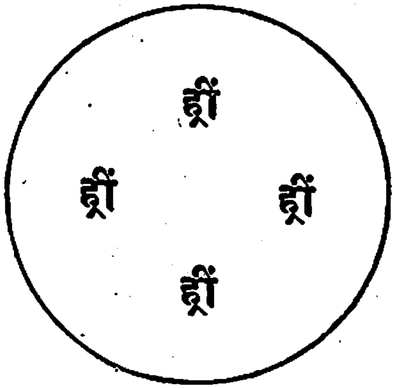
[1] हकारार्धं ध्यायेद्धर०

three worlds together) who has the Sun and the Moon as her breasts, to swirl.

This stanza, like the previous one, also affords an example of the Mādana-prayoga and deals with the fruit of meditation on the Devī, as Icchā-śakti presiding over the Kāmarāja-kūṭa, in virtue of which the votary acquires the power of fascinating women. *Queen of Hara*—i.e. the Devī of the form of Sac-cid-ānanda, being the spouse of Hara, the Paramātman, who absorbs the entire universe unto Himself. This is also construed as the *Tri-koṇa*, which is the resort of the *Bindu* in the form of Hara. *Thy Manmatha-kalā*—the Kāma-kalā indicating Thee, i.e. (1) '*klīṃ*', which, according to the Devanāgarī script, is made up of one *Bindu* at the top, two *Bindu*-like curves on either side of the '*k*' thereunder and what is thereunder, namely the '*l*'. (2) Bereft of the '*k*' and '*l*', this *Bīja* becomes the Gupta-mahāsārasvata-bīja, namely '*īṃ*' which is made up of three *Bindu-s*, one above and two thereunder, the former indicating the Sun and the latter Fire and the Moon thereunder. (3) Which is of the form of '*e*', i.e. the Yoni, and (4) which is power in the form of the three Guṇa-s, i.e. the Universe which is the product of the union of Śiva and the Śakti. *Taking*—i.e. conceiving by the strength of meditation. *One half of Hara*—there is also another reading, '*hakārārdham*', meaning 'one half of Hakāra', which is the same as Hara. '*Hakārārdha*' is capable of being construed in the following ways: (1) The upper

half of '*ha*' being neglected, the lower half, which resembles '*e*', is construed as the Yoni. (2) '*ha*' is Śiva and one half of Śiva will be Śivā, made up of *ś*, *i*, *ū* and *ā*; eliding the consonants *ś* and *v*, the other half '*i*' and '*ā*', when combined, yields '*e*', which is the Yoni. (3) '*ha*' stands for 'Ravi' and when half of it, namely the consonants '*r*' and '*v*' are elided, the resultant '*a*' and '*i*', when combined, yield '*e*', the Yoni. According to Śrīkrama, the three *Bindu-s* are: the first or Fire, indicating Rajas and presided over by Brahman, is the face; the second and third *Bindu-s*, which are the Sun and the Moon, indicating Sattva and Tamas, presided over by Hari and Rudra, are the breasts. Below that, a subtle Cit-kalā, which is one half of '*ha*' with the upper half neglected, and transcends all the three Guṇa-s, is the Yoni, i.e. the triangle connecting the three *Bindu-s*, indicating the three Guṇa-s, the characteristics of Brahman, Hari and Rudra. (4) '*ha*' is the 'Haṃsaḥ' and the one half of it, namely the consonants '*h*' and '*s*' being elided, the other half, '*aṃ*' and '*aḥ*', yield three *Bindu-s*, which should be meditated upon as the Manmatha-kalā, namely '*e*', the Yoni. (5) *Harārdham*—one half of Hara, i.e. the Śakti, which means the Yoni. Besides these there is also an esoteric significance, which should be received out of the mouth of the Guru. While the first half of the stanza extols the influence of the Devī on the votary with reference to women in general, the second half deals with the extraordinary influence which, through her grace, her votary has over the three worlds

personified as the woman *par excellence*, and in virtue of which he becomes the lord of the three worlds, within the three Śakti-s in harmony with his wishes. According to the *Rudrayāmala*, the Trilokī is said to assume the form of the Kāmarāja-kalā with the Sun and the Moon as her breasts. *To swirl*—by the extra-ordinary powers



he commands as the true devotee of the Devī in the form of Icchā-śakti. Some hold the view that this verse speaks of Pañcama-yāga, esoterically the union of the Kuṇḍalinī with Paramaśiva and of Maithuna on the material plane.

किरन्तीमङ्गेभ्यः किरणनिकुरुम्बामृतरसं
हृदि त्वामाधत्ते हिमकरशिलामूर्तिमिव यः ।
स सर्पाणां दर्पं शमयति शकुन्ताधिप इव
[1] ज्वरप्लुष्टान् दृष्ट्या सुखयति सुधासारसिरया [2] ॥ २० ॥

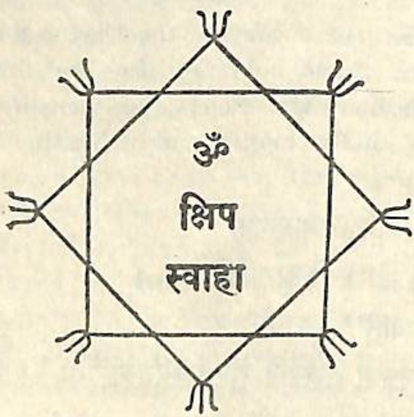
20. Kirantīm aṅgebhyaḥ kiraṇa-nikurumbāmṛta-rasaṃ
hṛdi tvām ādhatte himakara-śilāmūrtim iva yaḥ;

[1] ज्वरप्लुष्टम्. [2] सुधाधारसिरया.

Sa sarpāṇāṃ darpaṃ śamayati śakuntādhipa iva
jvara-pluṣṭān dṛṣṭyā sukhayati sudhā-
sārasirayā.

He who contemplates Thee in his heart, who diffusest nectar in the form of beams from (Thy) limbs, as an image carved out of a moonstone, quells the pride of serpents, like the king of birds, and cures those afflicted with fever, with a look resembling the nectar-showering Nāḍī.

Thee—who hast assumed the form of Amṛteśvarī.



Quells the pride of serpents—at the very sight of the votary serpents are said to seek safe places of retreat, as, in virtue of the power acquired by him from meditation on the Devī, he appears to their eyes as Garutmat, the king of birds and the traditional vanquisher of serpents. The votary is thus indirectly an antidote to snake-bite. By '*fever*' is meant any chronic disease, such as malaria, which afflicts mankind in general.

Diseases are cured by the ordinary medical practitioner with the administration of drugs. But the votary of the Devī, through her grace, is endowed with the miraculous power of healing the afflicted by the mere casting of a look. *Resembling the nectar-showering Nāḍī*—the Nāḍī referred to is the Amṛta-nāḍī recognized by the Yogin-s, which, in filling the entire system of Nāḍī-s with nectar, fills the accomplished Yogin with the ecstasy of Bliss. This stanza refers to the special powers acquired by the Yogin, from worship of the Devī, wherewith even death could be conquered.

तडिल्लेखातन्वीं तपनशशिवैश्वानरमयीं
निषण्णां षण्णामप्युपरि कमलानां तव कलाम् ।
महापद्माटव्यां मृदितमलमायेन[1] मनसा
महान्तः पश्यन्तो दधति परमाह्लादलहरीम् ॥ २१ ॥

21. Taḍil-lekhā-tanvīṃ tapana-śaśi-vaiśvānara-mayīṃ
niṣaṇṇāṃ ṣaṇṇāṃ apy upari kamalānāṃ tava kalām;
Mahā-padmāṭavyāṃ mṛdita-mala-māyena manasā
mahāntaḥ paśyanto dadhati paramāhlāda-laharīm.

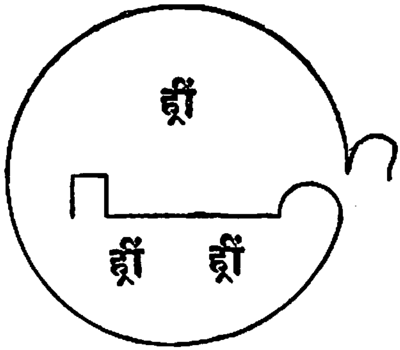
Great men, who, with their minds bereft of impurity and illusion, look on Thy Kalā,

[1] मृदुतममायेन.

slender as a streak of lightning, of the essence of the Sun, the Moon and Fire, and abiding in the great forest of lotuses, standing far above even the six lotuses, derive a flood of infinite Bliss.

Bereft of impurity and illusion—with impurities such as carnal desire, volition, assumption, etc. which are the result of illusion, completely attenuated. *Thy Kalā*—the Kalā known as Parā of the Devī in the form of Candra-kalā. This form is assumed by the Devī in the Baindava-sthāna of the *Sahasrāra*, when she is conjoined with Śiva. *Streak of lightning*—in the *Ājñā-cakra* and thereafter. *Essence of the Sun*, etc.—as without the Devī, the Sun, etc. cannot exist. It may also be noted that the Sun, the Moon and Fire derive their luminosity, etc. only through the Devī's grace. *Great forest of lotuses*—the thousand-petalled lotus in the *Dvādaśānta* is meant by this. In the case of the reading '*mṛdutamam*', the meaning would be 'without effort'. The meditation on the Kāma-kalā in the form of the Tripurasundarī, the mother of Brahman, Viṣṇu and Rudra, referred to in stanza 19, is said to be the Bāhya, or outer meditation. Stanza 21 is said to formulate the Ābhyantara, or inner meditation on the pure Citsvarūpa of the Devī, attainable only by the great. This form is very subtle, while the forms referred to previously are intended for votaries of lower capacities.

Meditation on the Devī along with the Mantra should be confined to the following eighteen seats of the Liṅga-śarīra: the *Kulapadma*, i.e. the *Sahasrāra* opening upwards from its place a little below the *Mūlādhāra*, the *Viṣu*, one of the



two lotuses of eight and six petals respectively between the *Kulapadma* and the *Mūlādhāra*, the *Mūlādhāra*, the *Maṇipūra*, the *Svādhiṣṭhāna*, the *Anāhata*, the *Viśuddhi*, the *Lambikāgra*, the *Ājñā*, the *Indu*, the *Ardhacandra*, the *Rodhinī*, the *Nāda*, the *Nādānta*, the *Śakti*, the *Vyāpikā*, the *Samanā* and the *Unmanā*. The fifteen syllables of the Pañcadaśākṣarī should be conceived as inherent in the first fifteen of these seats from below, one in each, and also every prior one of the fifteen syllables should be conceived as being dissolved in the immediately succeeding one, in order, the last of the fifteen being dissolved in the fire of the form of Yoni in the *Vyāpikā*, the Yoni conceived as in Īśvara of the form of the three *Bindu-s*, Sūrya, Agni and Soma, and dissolved, the Sūrya in the Agni, the Agni in the Soma, in the *Samanā*, and the Soma in the Saparārdha-kalā of the *Unmanā*. When all are dissolved, the Yogin, conceiving of the conjoint Śiva and

the Śakti as his own Self, attains oneness with the Sadāśiva-tattva and becomes a Jīvanmukta.

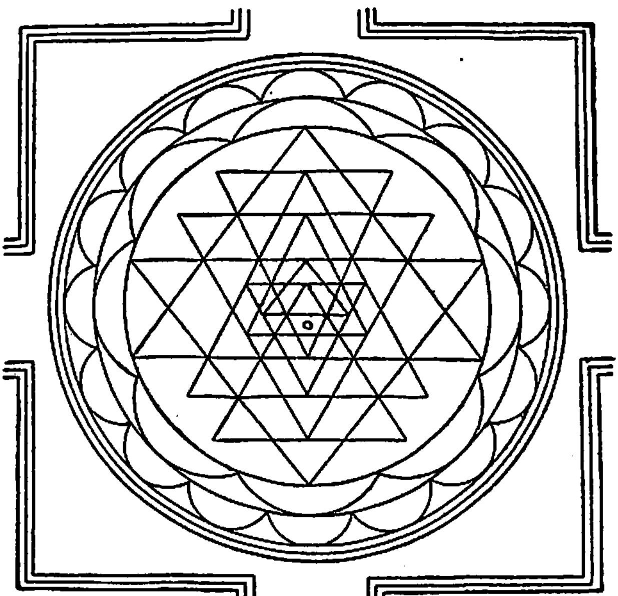
भवानि त्वं दासे मयि वितर दृष्टिं सकरुणा-
मिति स्तोतुं वाञ्छन् कथयति भवानि त्वमिति यः ।
तदैव त्वं तस्मै दिशसि निजसायुज्यपदवीं
मुकुन्दब्रह्मेन्द्रस्फुटमकुटनीराजितपदाम् ॥ २२ ॥

22. Bhavāni tvaṃ dāse mayi vitara dṛṣṭiṃ sakaruṇām
iti stotuṃ vāñchan kathayati bhavāni tvam iti yaḥ;
Tadaiva tvaṃ tasmai diśasi nija-sāyujya-padavīṃ
mukunda-brahmendra-sphuṭa-makuṭa-nīrājita-padām.

When one, desirous of earnestly beseeching Thee with the words, 'O Bhavāni! mayest Thou cast Thy merciful glance on me, Thy slave', pronounces the words, 'Bhavāni tvam', (may I be Thou), that very moment, Thou bestowest on him the status identically Thine own, rendered lustrous by the brilliant crowns worn by Mukunda, Brahman and Indra.

This stanza extols, by implication, the worship of the Devī, with the conception, by the worshipper, of his identity with her, in preference to the other forms of

worship, such as by the performance of Japa, Homa, etc. as it is held that the mere utterance of words conveying the idea of the Mahāvākya-s such as 'Tat tvam asi', etc. either intentionally or by accident, carries with it the full fruits attainable by the realization of their contents. The author of this work, after dealing with the Antaryāga and Bahiryāga methods of approach in the previous stanzas, deals with the



potency of Bhakti or devotion in this stanza. Bhakti is held by a school of thought as leading to liberation in the form of Sālokya, reaching the abode of the Supreme Being; Sāmīpya, proximity to the Supreme

Being; Sārūpya, becoming of the form of the Supreme Being; and Sāyujya, at-one-ment with the Supreme Being. The liberation referred to here is Sāyujya. *Rendered lustrous*—the implication is that Mukunda, Brahman and Indra hold the status referred to above in such high esteem, and so venerate it as to perform Nīrājana (the offering of lights), as it were, before it with their dazzling bright crowns serving the purposes of lights in the ceremony.

त्वया हृत्वा वामं वपुरपरितृप्तेन [1] मनसा
शरीरार्धं शंभोरपरमपि शङ्के हृतमभूत् ।
[2] यदेतत् त्वद्रूपं सकलमरुणाभं त्रिनयनं
कुचाभ्यामानम्रं कुटिलशशिचूडालमकुटम् ॥ २३ ॥

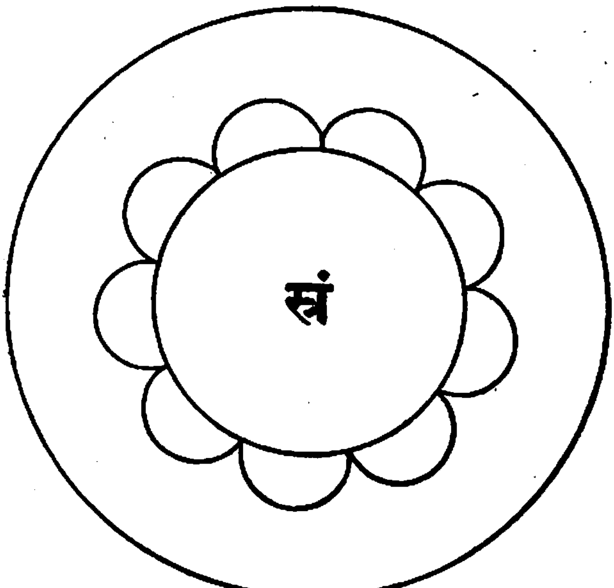
23. Tvayā hṛtvā vāmaṃ vapur aparitṛptena manasā
śarīrārdhaṃ śaṃbhor aparam api śaṅke hṛtam abhūt;
Yad etat tvadrūpaṃ sakalam aruṇābhaṃ tri-nayanaṃ
kucābhyām ānamraṃ kuṭila-śaśi-cūḍāla-makuṭam.

I fancy that the other (half) as well, of Saṃbhu's frame, has been absorbed by Thee

[1] ०तुष्टेन.
[2] तथा हि त्वद्रूपं.

with Thy mind, not satisfied with having absorbed that left one; for, this, Thy form, is entirely of a red colour, has three eyes, is slightly bent with (the weight of) the breasts, and wears over its crown the crescent-moon.

The theme of this stanza, as of several others, is the complete union of Śiva with the Śakti. But the author



accomplishes this purpose adroitly enough, by making use of the hermaphrodite form of Ardhanārīśvara, in which Śiva is worshipped, wherein he occupies the

right half and Umā, his spouse, the left half. The distinct characteristics of Śiva are a pale white colour, a crown with the crescent on and the three eyes. The Śakti is represented to have such a mastery over Śiva that, in the first instance, she gradually encroaches on his form and annexes one half of it, i.e. the left, wherein her characteristics, namely the colour of the rising Sun and her left breast replace Śiva's, while the third eye and the crown with the crescent on are shared in common. Not satisfied with this achievement of hers, she further encroaches on the right half of Śambhu's form as well, and, having absorbed his entire form by eclipsing his colour and developing another breast, assumes the female form, so well depicted in this stanza, thus showing beyond doubt that she has become more than one half of her Lord. This stanza may also be taken to support, by implication, the well-known doctrine of the Uttara-kaula-s, for whom there is no Śiva-tattva apart from the Śakti-tattva, as the former stands absorbed in the latter.

जगत् सूते धाता हरिरवति रुद्रः क्षपयते
तिरस्कुर्वन्नेतत् स्वमपि वपुरीशस्तिरयति [1] ।
सदापूर्वः सर्वं तदिदमनुगृह्णाति च शिव-
स्तवाज्ञामालम्ब्य क्षणचलितयोर्भ्रूलतिकयोः ॥ २४ ॥

24. Jagat sūte dhātā harir avati rudraḥ kṣapayate
tiraskurvann etat svam api vapur īśas tirayati;

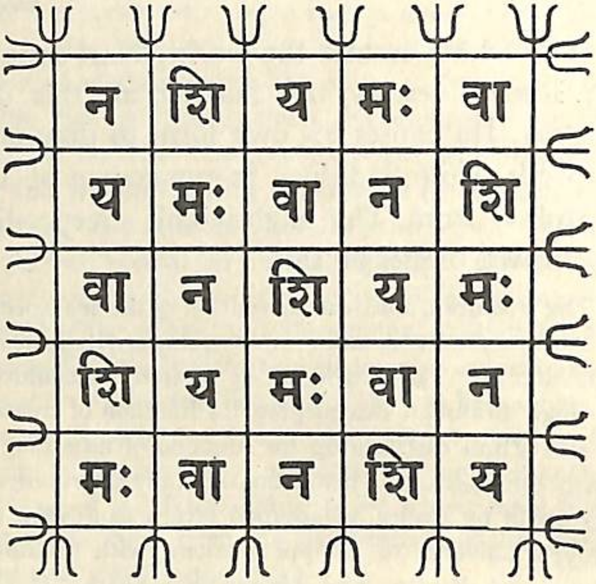
[1] ०रीशः स्थगयति.

Sadā-pūrvaḥ sarvaṃ tad idam anugṛhṇāti ca Śivas
tavājñām ālambya kṣaṇa-calitayor bhrūlatikayoḥ.

The Dhātṛ creates the world; Hari sustains it; Rudra destroys it; making all this disappear, Īśa causes his own form to disappear as well; while Sadāśiva, in pursuance of the mandate from Thy slightly-knit creeper-like eyebrows, blesses all this.

The evolution and the involution of the macrocosm preparatory to its creation once again, are indicated in this stanza. The world is in a state of evolution through Brahman discharging his function of creating it and Viṣṇu discharging his function of sustaining it. Then commences the involution with the destruction of the world by Rudra, whereupon Īśvara causes the destroyed universe to disappear along with Brahman, Viṣṇu and Rudra, and himself disappears. During the process of involution, the lower Tattva-s merge into the higher Tattva, Īśvara, who represents the lower Tattva-s in their collective form and ceases to have an independent existence after the process of involution is complete. There, then, remains Sadāśiva alone, who is the all-witness, and absorbs all the Tattva-s including Īśvara in the Bīja form within himself, and in his passive attitude implies his approval of the actions of the lower powers who carry out the work of involution

in obedience to the pre-ordained laws of evolution and involution, himself standing changeless and eternal, preparatory to the creation of the universe once again,



at the instance of the Devī, who conveys her mandate through the knitting of her eyebrows, as represented in this stanza. The implication is that the Devī is All-supreme and the five powers, through whom she carries out her mandates, are but her agents.

त्रयाणां देवानां त्रिगुणजनितानां तव[1] शिवे

भवेत् पूजा पूजा तव चरणयोर्या विरचिता ।

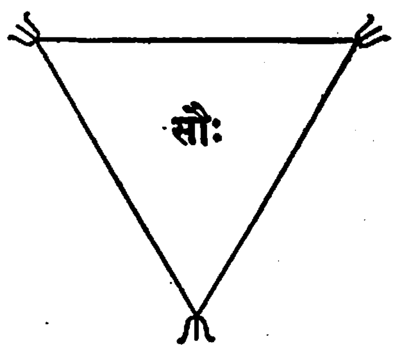
1 ०जनितानामपि.

तथा हि त्वत्पादोद्वहनमणिपीठस्य निकटे
स्थिता ह्येते शश्वन्मुकुलितकरोत्तंसमकुटाः ॥ २५ ॥

25. Trayāṇāṃ devānāṃ tri-guṇa-janitānāṃ tava śive
bhavet pūjā pūjā tava caraṇayor yā viracitā;
Tathā hi tvat-pādodvahana-maṇipīṭhasya nikaṭe
sthitā hy ete śaśvan mukulita-karottaṃsa-
makuṭāḥ.

O Spouse of Śiva! the homage rendered to Thy feet becomes by itself the homage rendered to the three gods born of Thy three Guṇa-s. It is, therefore, meet that these (gods) ever stand by the jewelled seat on which Thy feet rest, with their folded hands adorning their crowns.

This stanza implies that those who worship the Devī stand in no need of separately worshipping Brahman, Viṣṇu and Rudra, who are but her agents, standing by her foot-stool, ever at her beck and call and in the act of adoring her.



विरिञ्चिः पञ्चत्वं व्रजति हरिराप्नोति विरतिं
विनाशं कीनाशो भजति धनदो याति निधनम् ।
[1] वितन्द्री माहेन्द्री विततिरपि संमीलति दृशां [2]
महासंहारेऽस्मिन् विहरति सति त्वत्पतिरसौ ॥ २६ ॥

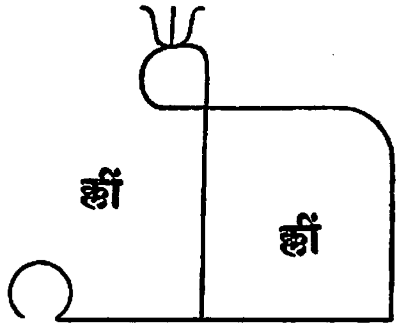
26. Viriñciḥ pañcatvaṃ vrajati harir āpnoti viratiṃ
vināśaṃ kīnāśo bhajati dhanado yāti nidha-
nam;
Vitandrī māhendrī vitatir api saṃmīlati dṛśāṃ
mahā-saṃhāre 'smin viharati sati tvat-patir
asau.

O Queen of chastity! Viriñci goes back to the five elements; Hari ceases to exist; Kīnāśa meets with destruction; Kubera perishes; the array of the ever-wakeful eyes of Mahendra is also closed (for ever); in this great deluge, this Lord of Thine (alone) has His diversion.

This stanza extols the chastity of the Devī, in virtue of which her husband has not merely spared the general holocaust of gods, but strangely enough diverts

1 वितन्द्रा.
2 संमीलितदृशा.

himself amidst such weird environment. Viriñci, Hari, Kīnāśa, i.e. Yama (the god of death), Indra and other gods, who are Amara-s according to tradition, meet with their death, during the Mahā-pralaya, but the Devī's Lord alone survives unconcerned.



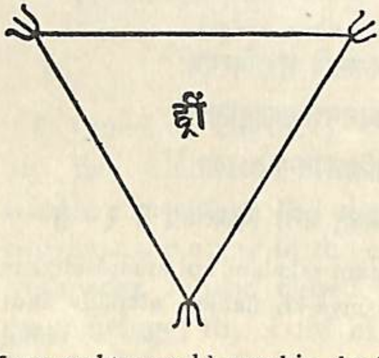
जपो जल्पः शिल्पं सकलमपि मुद्राविरचना [1]
गतिः प्रादक्षिण्यक्रमणमशनाद्याहुतिविधिः ।
प्रणामः संवेशः सुखमखिलमात्मार्पणदृशा [2]
सपर्यापर्यायस्तव भवतु यन्मे विलसितम् ॥ २७ ॥

27. Japo jalpaḥ śilpaṃ sakalam api mudrā-viracanā
gatiḥ prādakṣiṇya-kramaṇam aśanādy āhuti-vidhiḥ;
Praṇāmaḥ saṃveśaḥ sukham akhilam ātmārpaṇa-daśā
saparyā-paryāyas tava bhavatu yan me vilasitam.

Whatever action it is of mine, may be taken (as intended) for Thy worship: (my) prattle,

1 ०विरचनं. 2 ०दृशा.

as muttering (Thy) prayer; the manifold forms of my manual work, as the Mudrā-s (gestures) employed in (Thy) worship; (my) loitering, as going round (Thee) clockwise; my taking nourishment, as offering oblations (to Thee); (my) lying down, as prostrating (before Thee); and (my) attending to all other comforts, as dedicating my entire self (to Thee).



After descanting on the greatness of the Devī and the miraculous powers acquired by her votaries, as a result of meditating on her form with the appropriate Cakra-s, the author, in this stanza, deals with the manner in which a typical Jīvan-mukta would worship the Devī, as prescribed in the *Bhāvanopaniṣad*. The worship of the Devī is of a twofold character, namely exoteric (the lower form) and esoteric (the higher form). The former contains all the elements of prayer, gesture, circumambulation, oblation and prostration, as practised by the ordinary worshipper. The latter, which does not attach any importance to ceremonial forms, is referred to here as practised by the ever-hallowed Jīvanmukta-s. The

author so thoroughly identifies himself with this method, that he uses the words 'of mine' significantly enough. *Prattle*—being made up of the Mātṛkā-s, which are divine, turns out to be prayer of some form, either mental or muttered or recited aloud. *Mudrā-s*—such as are used at the invocation of a deity and other connected rituals, which take the form of manual gestures. *Nourishment*—various kinds of solid and liquid food. This is considered as offering oblations to the Devī in the form of the Jāṭharāgni, vital energy in the belly. *Lying down*—includes sleep, turning one's limbs while in bed, etc. Lakṣmīdhara is of the opinion that the worship of the Devī as the Sādākhyā-tattva in the *Sahasrāra*, and not the external kind, wherein the Devī is mounted on a pedestal, etc. is meant by this stanza. Though Samayin-s have nothing to do with external forms, still there is a class of Samayin-s who resort to the worship of the Devī in the middle of the solar disc, with Pāśa, Aṅkuśa, etc. in her arms, based on the authority of the *Candrajñāna-vidyā*. This stanza contains the essence of the practice of Jñāna-yoga, wherein all action is dedicated to the Paramātman here represented by the Tripurasundarī. In this sense every natural act and function without exception should be construed as an act of worship of the Devī.

सुधामप्यास्वाद्य प्रतिभयजरामृत्युहरिणीं [1]
विपद्यन्ते विश्वे विधिशतमखाद्या दिविषदः ।

[1] ०हरणीं.

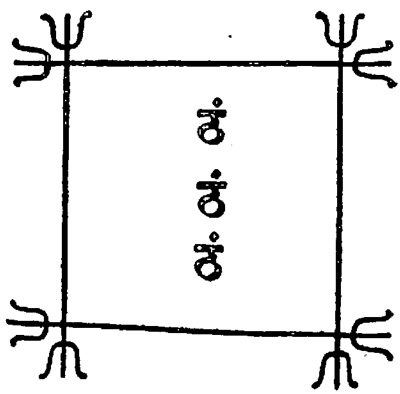
करालं यत् क्ष्वेलं कवलितवतः कालकलना
न शंभोस्तन्मूलं तव जननि ताटङ्कमहिमा ॥ २८ ॥

28. Sudhām apy āsvādya pratibhaya-jarā-mṛtyu-hariṇīṃ
vipadyante viśve vidhi-śatamakhādyā diviṣadaḥ;
Karālaṃ yat kṣvelaṃ kabalitavataḥ kāla-kalanā
na śaṃbhos tan-mūlaṃ tava janani tāṭaṅka-mahimā.

O Mother! all the denizens of the celestial regions, such as Vidhi, Śatamakha and others, perish even after drinking nectar, which is reputed to confer immunity from terrible old age and death. If the period of life of Śaṃbhu, who has swallowed virulent poison, is beyond computation, it is all due to the peculiar virtue of Thy Tāṭaṅka-s (ear-ornaments).

Having given some indication of the fruits attainable by a votary through Bhakti, devotion, to the Devī, the author sets about in this stanza describing the marvellous powers exercised by the Devī's Tāṭaṅka-s, through which alone eternal prosperity is vouchsafed to her devotees. *Immunity from terrible old age and death*—the apparent incongruity involved in conceiving of Brahman, Indra and other gods as perishing, in spite of their having drunk nectar, will vanish if we take into account the fact that even the Deva-s meet with their

dissolution at the time of the great deluge. *Peculiar virtue of Thy Tāṭaṅka-s*—the word 'Tāṭaṅka' is understood by some as the Māṅgalya-sūtra, which it is the privilege of all Sumaṅgalī-s, i.e. women with their husbands alive, to wear around their necks. But the correct view is that the Tāṭaṅka-s are ear-ornaments which are the outward symbols of Sumaṅgali-s, who are enjoined not to forsake their Tāṭaṅka-s by any means, as their doing so would amount to their assuming the outward symbol of widowhood. In this view, the Devī's Tāṭaṅka-s would lose their hold an her ears only when Śambhu could be overtaken by catastrophe, a contingency which is impossible as the Devī's Tāṭaṅka-s, whereon the very origin, duration and end of Kāla, i.e. Time, depends. It is on this account that even the most virulent poison which Śambhu drank, had apparently no effect on him. So wonderful is the influence of the Devī on the longevity of her husband's life!



किरीटं वैरिञ्चं[1] परिहर पुरः कैटभभिदः
कठोरे कोटीरे स्खलसि जहि जम्भारिमकुटम् ।

[1] वैरिञ्च्यं.

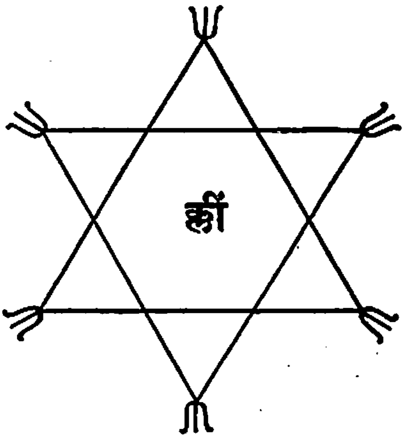
प्रणम्रेष्वेतेषु प्रसभमुपयातस्य भवनं
भवस्याभ्युत्थाने तव परिजनोक्तिर्विजयते ॥ २९ ॥

29. Kirīṭaṃ vairiñcaṃ parihara puraḥ kaiṭabha-bhidaḥ
kaṭhore koṭīre skhalasi jahi jambhāri-makuṭam;
Praṇamreṣv eteṣu prasabham upayātasya bhavanaṃ
bhavasyābhyutthāne tava parijanoktir vijayate.

Glory to the words (of caution) of Thy servants: 'Pray avoid the crown of Viriñci (lying) afore Thee!' 'You will topple over the hard crest of the slayer of Kaiṭabha!' 'Please keep off from the head-gear of the foe of Jambha!'—while all these three lay prostrate before Thee—when, all of a sudden, Thou startedst to receive Bhava, who had come to Thy abode!

Here is a touchingly graphic description of the reception accorded to her Lord by the Devī, while holding her court, surrounded by her maids-in-waiting and with the prostrate forms of Brahman, Hari and Indra supplicating afore her, the maids administering here a timely warning lest she should stumble on the crowns of the supplicating gods in the warmth of her reception. *Keep off from the head-gear of the foe of Jambha*—the Saṃkṛt verbal form 'Jahi' is here used in the sense of

Jahihi', (from the root '*hā*', 'to abandon') and should not be construed as the imperative second person singular of '*han*', 'to kill', which would land us in an absurdity. To avoid this the reading '*jahihīndrasya makuṭam*' may as well be suggested, but this would detract from the grandeur of the original.

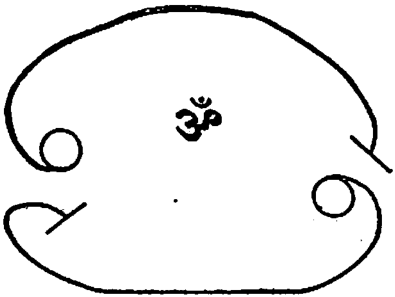


स्वदेहोद्भूताभिर्घृणिभिरणिमाद्याभिरभितो
निषेव्ये नित्ये त्वामहमिति सदा भावयति यः ।
किमाश्चर्यं तस्य त्रिनयनसमृद्धिं तृणयतो
महासंवर्ताग्निर्विरचयति नीराजनविधिम् ॥ ३० ॥

30. Sva-dehodbhūtābhir ghṛṇibhir aṇimādyābhir abhito
niṣevye nitye tvām aham iti sadā bhāvayati yaḥ;
Kimāścaryaṃ tasya tri-nayana-samṛddhiṃ tṛṇayato
mahā-saṃvartāgnir viracayati nīrājana-vidhim.

(O Goddess!) who art eternal and art served all around by the rays, Aṇimā and others emanating from Thine own frame! What is there to wonder at, if the Fire of the great Deluge should perform the ritual of offering lights before whosoever conceives Thee always as 'I am (Thou)', treating the wealth of Tri-nayana as mere straw?

Eternal—that has neither beginning, nor end. *Rays emanating from Thine own frame*, i.e. the *Śrī-cakra* of nine parts, in the form of Āvaraṇa-devatā-s as detailed below: The three quadrangles of the Bhūgṛha, wherein abide the eight Siddhi-s—Aṇimā,



Laghimā, Mahimā, Vaśitva, Īśatva, Prākāmya, Prāpti and Sarva-kāma-pradāyinī, in the first quadrangle; the eight Mātṛ-s—Brāhmī, Māheśvarī, Kaumārī, Vaiṣṇavī, Vārāhī, Māhendrī, Cāmuṇḍā and Mahālakṣmī, in the second quadrangle; the ten Mudrā-s—Sarva-saṃkṣobhiṇī, Sarva-vidrāviṇī, Sarvākarṣiṇī, Sarva-vaśaṃkarī, Sarvonmādinī, Sarva-mahāṅkuśā Sarva-khecarī, Sarva-bījā, Sarva-yoni and Sarva-trikhaṇḍā, in the third

quadrangle; the sixteen Devatā-s—Kāmākarṣiṇī, Buddhyākarṣiṇī, Ahaṃkārākarṣiṇī, Śabdākarṣiṇī, Sparśākarṣiṇī, Rūpākarṣiṇī, Rasākarṣiṇī, Gandhākarṣiṇī, Cittākarṣiṇī, Dhairyākarṣiṇī, Smṛtyākarṣiṇī, Nāmākarṣiṇī, Bījākarṣiṇī, Ātmākarṣiṇī, Amṛtākarṣiṇī, and Śarīrākarṣiṇī, in the sixteen-petalled lotus; the eight Devatā-s —Anaṅga-kusumā, Anaṅga-mekhalā, Anaṅga-madanā, Anaṅga-madanāturā, Anaṅga-rekhā, Anaṅga-veginī, Anaṅgāṅkuśā and Anaṅga-mālinī, in the eight-petalled lotus; the fourteen Devatā-s—Sarva-saṃkṣobhiṇī, Sarva-vidrāviṇī, Sarvākarṣiṇī, Sarvāhlādinī, Sarva-sammohanī, Sarva-stambhiṇī, Sarva-jṛmbhiṇī, Sarva-vaśaṃkarī, Sarva-rañjanī, Sarvonmādinī, Sarvārtha-sādhanī, Sarva-sampattipūraṇī, Sarva-mantramayī and Sarva-dvandva-kṣayaṃkarī, in the *Caturdaśāra*; the ten Devatā-s —Sarva-siddhipradā, Sarva-sampatpradā, Sarva-priyaṃkarī, Sarva-maṅgalakāriṇī, Sarva-kāmapradā, Sarva-saubhāgyadāyinī, Sarva-mṛtyu-praśamanī, Sarva-vighna-nivāriṇī, Sarvāṅga-sundarī and Sarvaduḥkha-vimocanī, in the *Bahir-daśāra*; the ten Devatā-s—Sarva-jñā, Sarva-śakti, Sarvaiśvaryapradā, Sarva-jñānamayī, Sarva-vyādhi-vināśanī, Sarvādhāra-svarūpā, Sarva-pāpaharā, Sarvānandamayī, Sarva-rakṣā-svarūpiṇī and Sarvepsita-phalapradā, in the *Antar-daśāra*; the eight Devatā-s—Vaśinī, Kāmeśī, Modinī, Vimalā, Aruṇā, Jayinī, Sarveśī and Kaulinī, in the *Aṣṭa-koṇa*; the three Devatā-s—Kāmeśvarī, *Vajreśī*, and Bhagamālā, in the *Tri-koṇa*; and the Tripurasundarī in the middle. '*Frame*' is also taken by some to indicate the feet, the Mayūkha-s sent out which have been dealt with in the fourteenth

stanza. This stanza represents the Yogin, who has attained oneness with the Devī, as looking upon the untold wealth of Sadāśiva as a mere trifle, there being nothing else worthy of acquisition.

चतुःषष्ट्या तन्त्रैः सकलमतिसंधाय [1] भुवनं
स्थितस्तत्तत्सिद्धिप्रसवपरतन्त्रैः [2] पशुपतिः ।
पुनस्त्वन्निर्बन्धादखिलपुरुषार्थैकघटना-
स्वतन्त्रं ते तन्त्रं क्षितितलमवातीतरदिदम् ॥ ३१ ॥

31. Catuḥ-ṣaṣṭyā tantraiḥ sakalam atisaṃdhāya bhuvanaṃ
sthitas tat-tat-siddhi-prasava-para-tantraiḥ paśupatiḥ;
Punas tvan-nirbandhād akhila-puruṣārthaika-ghaṭanā-
svatantraṃ te tantraṃ kṣiti-talam avātītarad idam.

Paśupati, having deluded all the worlds with the sixty-four Tantra-s which have as their sole purpose the conferring of the several Siddhi-s attributed to each, has once again brought down to this world, on account of Thy

[1] अभिसंधाय.

[2] ०प्रसमपरतन्त्रैः; ०प्रसवपरतन्त्रः.

persuasion, Thy Tantra, which, of its own accord, would bring about the several ends and aims of human existence.

Having deluded—into accepting the Siddhi-s, which stand far apart from the scripturally ordained path, and thus deceived them, they being incapable of distinguishing the spurious from the genuine. In this connection it may be observed that the so-called delusion, referred to above, is not the work of Paśupati, but is of the people's own making. According to Paśupati's design the Candrakalā-vidyā comprised in the eight works, Candrakalā, Jyotiṣmatī, Kalānidhi, Kulārṇava, Kuleśvarī, Bhuvaneśvarī, Bārhaspatya and Durvāsamata, is meant for the exposition of the *Śrī-vidyā* to be followed by the twice-born by adopting the Savya (right) path, constituting the Samayācāra, and by other classes by adopting the Apasavya (left) path, constituting the Vāmācāra, otherwise known as Kulācāra. As the Vidyā comprehends both the paths referred to above, it is also known as the Miśra or mixed path. Further, according to Paśupati's design, there are the sixty-four Tantra-s, which are intended exclusively for the Kaula-s. As such, it will be seen that no sort of differentiation between the various classes is aimed at in his design.[1] On the other hand, the difference is inherent in the

[1] The Samayin-s also have works exclusively relating to their Ācāra, known as the Śubhāgama-pañcaka or the five Saṃhitā-s attributed to the sages Vasiṣṭha, Sanaka, Śuka, Sanandana and Sanatkumāra.

classes themselves, due to difference of birth, which means breeding, mental equipment attained, and other consequential features. Paśupati, in his supreme mercy, has ordained the two paths, the one more advanced and the other less, to suit the varying capacities of all classes. The sixty-four Tantra-s, if at all they prove defective, make no difference between the classes, as even wise men are as much subject to be drawn away by the worldly purposes attributed to the Tantra-s, to the exclusion of the attainment of the scriptural goal. *All the worlds*—Lakṣmīdhara and Kāmeśvarasūri take these words to indicate the low-born and the hybrid class, known as Anuloma and Pratiloma, with an admixture of aboriginal blood running in their veins, who are considered by them to be beyond the pale of the scriptural path, as, according to them, this path could be adopted only by the twice-born classes, because of their supposed high birth. Kaivalyāśrama adopts the reading '*abhisaṃdhāya*', which means 'having attracted', along with '*prasabha-paratantraiḥ*', which means 'categorically asserting', and would construe the passage in some such way as follows: Paśupati, having attracted the people of the world to achieve one or other of the four aims of human existence, through the sixty-four Tantra-s, categorically asserting the several Siddhi-s attributed to each, has, at the persuasion of the Devī, brought down into this world a single Tantra, which would, by itself, enable them to achieve their several ends, thus incorporating the purposes served by the sixty-four Tantra-s.

With the sixty-four Tantra-s—the sixty-four Tantra-s are: (1) *Mahāmāyā-śambara*—having as its aim the deluding of the senses and the intellect. (2) *Yoginījāla-śambara*—legerdemain, involving the agency of Yoginī-s, accomplished by resorting to the crematory and other ways of a repulsive nature and adopting questionable practices. (3) *Tattva-śambara*—by causing the elements to appear as though mutually transforming themselves. (4) *Siddha-bhairava*, (5) *Vaṭuka-bhairava*, (6) *Kaṅkāla-bhairava*, (7) *Kāla-bhairava*, (8) *Kālāgni-bhairava*, (9) *Yoginī-bhairava*, (10) *Mahā-bhairava*, (11) *Śakti-bhairava*—the eight Tantra-s having as their presiding deities the eightfold aspects of Bhairava, which, although apparently serving some useful purpose to man, such as the finding of a treasure-trove, etc. are considered objectionable, as they partake of Kāpālika doctrines. (12) *Brāhmī*, (13) *Māheśvarī*, (14) *Kaumārī*, (15) *Vaiṣṇavī* (16) *Vārāhī*, (17) *Māhendrī*, (18) *Cāmuṇḍā*, (19) *Śivadūtī*—the eight Tantra-s constituting the *Bahurūpāṣṭaka*, wherein importance is attached to the eight Śakti-s. Even these are reprehensible, as they stray far away from the Vedic path, although they involve some knowledge of the *Śrī-vidyā* incidentally. (20) *Brahma-yāmala*, (21) *Viṣṇu-yāmala*, (22) *Rudra-yāmala*, (23) *Lakṣmī-yāmala*, (24) *Umā-yāmala*, (25) *Skanda-yāmala*, (26) *Gaṇeśa-yāmala*, (27) *Jayadratha-yāmala*—the eight arts relating to Yamalā, otherwise known as Kāmasiddhā, aiming at the gratification of several desires, which, not having the sanction of the Veda-s, are considered objectionable, so much so that even the sixty-four Tantra-s are sometimes spoken

of collectively as Yāmala. (28) *Candra-jñāna*—which expounds the sixteen Nityā-s and is however considered objectionable, as smacking of Kāpālika tenets. There is also a Tantra of the same name, which has nothing to do with any of the sixty-four Tantra-s herein mentioned. (29) *Mālinī-vidyā*—wherewith oceans could be crossed. (30) *Mahā-saṃmohana*—which brings on sleep in persons even during their waking state. As this involves the cutting of the tongue of a child to render the acquisition of such power possible, it is reprehensible. (31) *Vāma-juṣṭa*, (32) *Mahā-deva*—productive of awkward habits and tendencies, which may be characterized as Vāmācāra, filthy conduct. (33) *Vātula*, (34) *Vātulottara*, (35) *Kāmika*—incidentally expounding the rules relating to the procedure to be adopted for the several processes connected with the erection of temples, etc. commencing from the withdrawal and ending with the establishment of powers, etc. but involving features not countenanced by the Veda. (36) *Hṛdbheda-tantra*—which, though aiming at bursting through the six lotuses from *Mūlādhāra* onwards to the thousand-petalled one, falls within the province of the *Kāpālika-tantra*, as it has recourse to the adoption of Vāmācāra. (37) *Tantra-bheda*, (38) *Guhya-tantra*—which involve retaliatory processes, both overt and covert, aiming at the destruction of what has been achieved by other Tantra-s and the causation of severe pain to living beings, and as such are reprehensible. (39) *Kalā-vāda*—expounding the secrets relating to the digits of the Moon, such as are dealt with in Vātsyāyana's sexual

science, which, though dealing with a very useful branch of knowledge, involves such objectionable features as the grasping and releasing of Kalā-s, the power of influencing the ten parts, the induction of the Candra-kalā-s and the countenancing of the wicked practice of alluring others' wives, and are on that account reprehensible. Although these have no direct bearing on the *Kāpālika-tantra*, still they amount, in effect, to such perverse doctrines that those who have recourse to such practices are bound to have more or less a leaning towards such views. (40) *Kalāsāra*—which expounds the rules relating to the excellence of colour and is, as such, a Vāmācāra. (41) *Kuṇḍikāmata*—which deals with the attainment of marvellous powers by administering special pills. (42) *Matottara*—which deals with the conquest of quicksilver by special processes laying claim to alchemic and panaceal virtues. (43) *Vīṇākhya*—which deals with command over a Yakṣiṇī of that name, having influence over sexual virility. (44) *Trotala*—dealing with magical tankards, collyria and sandals, the first credited with marvellous medicinal properties, the second with magical clairvoyant powers, and the third with mysterious powers of locomotion. (45) *Trotalottara*—credited with the power of bringing the sixty-four thousand Yakṣiṇī-s face to face. (46) *Pañcāmṛta*—dealing with the immortality inhering in the Piṇḍāṇḍa, microcosm of the five elements, and the bestowal of such immortality on the votary of the Tantra. This is also of the Kāpālika type. (47) *Rūpabheda*, (48) *Bhūtoḍḍāmara*, (49) *Kulasāra*,

(50) *Kuloḍḍīśa*, (51) *Kulacūḍāmaṇi*—all of which are credited with the power of bringing about death and are, as such, not recognized by the Veda. (52) *Sarvajñānottara*, (53) *Mahākālī-mata*, (54) *Aruṇeśa*, (55) *Modinīśa*, (56) *Vikuṇṭheśvara*—the five Tantras, which have to be given up as they deal with the tenets of the Digambara-s. (57) *Pūrvāmnīya*, (58) *Paścimāmnāya*, (59) *Dakṣiṇāmnāya*, (60) *Uttarāmnāya*, (61) *Niruttarāmnāya*, (62) *Vimala*, (63) *Vimalotta* and (64) *Devī-mata*—which have reference to the doctrines of the Kṣapaṇaka-s and are as such to be discarded.

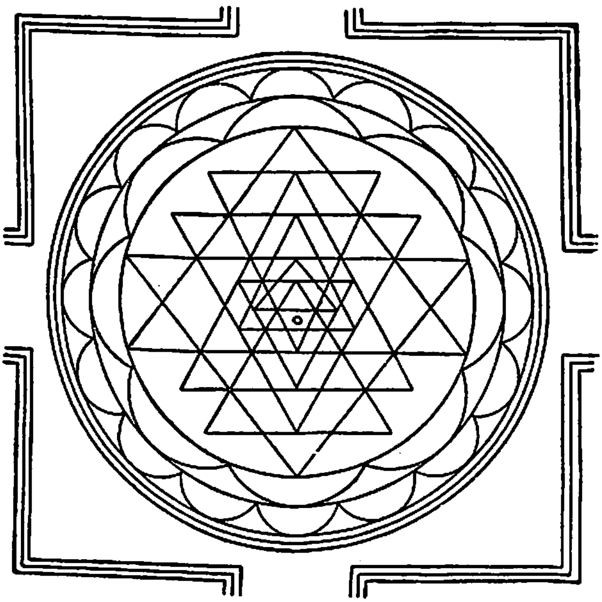
These are the sixty-four Tantra-s enumerated in the *Vāmakeśvara-tantra*, quoted by Lakṣmīdhara and explained by him. Bhāskararāya, the reputed commentator of the same treatise, however, differs from Lakṣmīdhara in the enumeration of the Tantra-s and treats the *Bhairavāṣṭaka* (4 to 11) as one Tantra, and *Vāmajuṣṭa* and *Mahādeva* (31 and 32) as a single Tantra giving the name of *Mahocchuṣman* to it, and includes eight Tantra-s not enumerated by Lakṣmīdhara, namely (1) *Mahālakṣmī-mata*, (2) *Siddha-yogīśvarī-mata*, (3) *Kurūpikā-mata*, (4) *Devarūpikā-mata*, (5) *Sarva-vīra-mata*, (6) *Vimalā-mata*, (7) *Jñānārṇava* and (8) *Vīrāvalī* in the list. He also calls into question the view held by Lakṣmīdhara of considering the sixty-four Tantra-s as reprehensible and as upholding practices which have not the sanction of the Veda, and avers that, as the Tantra-s have been recognized by the *Vāmakeśvara-tantra* and the Kalpa-sūtra-s as Śāstra-s, and as all Śāstra-s have the sanction of the Upaniṣad-s, Lakṣmīdhara's view is

either coloured by prejudice or due to an imperfect understanding of the true import and utility of these Tantra-s. It may however be added in Lakṣmīdhara's defence that he pins his faith on a saying attributed to Īśvara, which he quotes to the effect that both the Miśra and Kaula paths are to be discarded. He therefore holds that the Samaya-mārga alone should be followed by the twice-born and that such is also the view of Śaṃkara-bhagavatpāda.

Thy Tantra—taking '*idam*' as the attribute of the word 'Tantram', Lakṣmidhara understands the words to imply, 'this, i.e. what immediately follows (in the next stanza), Thy Tantra'. Bhāskararāya in his *Setubandha*, however, holds a different opinion, namely that by the words 'Thy Tantra' used in this stanza, the *Vāmakeśvara-tantra* is meant, incidentally referring to the views held by others that it is the *Jñānārṇava* and yet others that it is the *Tantra-rāja*; he refutes them for the reason, among others, that those Tantra-s themselves depend in certain respects upon the *Vāmakeśvara-tantra* for support. Evidently he takes the word '*idam*' as an attribute of '*kṣiti-talam*', meaning 'this world'.

Acyutānanda, in his commentary on this stanza, alludes to the prevalent tradition that Śiva is in the habit of narrating Tantra-s to the Devī in Kailāsa, which Gaṇeśa records then and there, and after completion communicates to Maharṣi-s on Earth, and this practice continues for all time. Hence none of the Tantra-s could, according to the orthodox view referred to above, be considered unauthorized because of their

later origin, as their validity will hold for all time. The commentator holds that whatever is established by the Purāṇa-s and the Āgama-s should be held to be ever existent by the wise and not called into question from the point of view of the time of their origin, as



they appear and disappear, according as they are revealed or withdrawn, and their importance lies entirely in the Siddhi-s to which they lead and the actual results flowing from them. 'Thy Tantra', which is significantly called 'Sva-tantra', is in this view the creation of the Lord and should not be confounded with the sixty-four Tantra-s.

It may be observed here that the authorities relied upon by the Samaya school, to which Lakṣmīdhara belongs, are alleged by them to be Mokṣa-śāstra-s, or authorities inculcating the attainment of Mokṣa through the practice of the internal form of worship advocated by them. It is not however apparent on what authority this school of worship maintains that the Kaula form of worship does not lead to the attainment of Mokṣa and how, beyond the assertion that the Kaula practice of worshipping the Devī in the *Mūlādhāra* is reprehensible, they seek to support it by quoting chapter and verse of any scriptural authority, which they hold as settling the question one way or the other.

शिवः शक्तिः कामः क्षितिरथ रविः शीतकिरणः
स्मरो हंसः शक्रस्तदनु च परामारहरयः ।
अमी हृल्लेखाभिस्तिसृभिरवसानेषु घटिता
भजन्ते वर्णास्ते तव जननि नामावयवताम् ॥ ३२ ॥

32. Śivaḥ śaktiḥ kāmaḥ kṣitir atha raviḥ śītakiraṇaḥ
smaro haṃsaḥ śakras tadanu ca parā-māra-harayaḥ;
Amī hṛllekhābhis tisṛbhir avasāneṣu ghaṭitā
bhajante varṇās te tava janani nāmāvayavatām.

O Mother! Śiva, Śakti, Kāma and Kṣiti; and then, Ravi, Śītakiraṇa, Smara, Haṃsa and Śakra; and thereafter, Parā, Māra and Hari; these (three sets of) syllables, when

conjoined severally at their ends with the three Hṛllekhā-s, become the components of Thy name.

The Tantra premised by the words 'Thy Tantra' in the previous stanza, as understood by Lakṣmīdhara, is further elaborated in this stanza, which may be termed as the coping stone of the Samayin-s' arch of worship. The Mantra itself, the Ṣoḍaśākṣarī, it is said, cannot be given out publicly, but should be imparted by the Guru to the devout pupil in secret. This may be inferred from the fact that the sixteenth syllable does not find a place in the description given in the stanza. Merely because the stanza makes mention of only fifteen syllables, it should not be understood that the Mantra indicated is the Pañcadaśākṣarī. The sixteenth syllable is the fourth Khaṇḍa of the Mantra and, like the fourth Pāda of the Gāyatrī, should be muttered only by adepts who are highly evolved spiritually, as only they could conceive with their minds the fourth Khaṇḍa, which is beyond the range of speech and thought and transcends all the Tattva-s, being of the essence of pure consciousness. The stanza merely mentions fifteen conventional names indicative of syllables, which, when construed in the proper way, would yield the following result; Śiva is '*ka*'; Śakti represents '*e*'; Kāma, '*ī*'; Kṣiti, '*la*'; this is the first Khaṇḍa. Ravi is '*ha*'; Śīta-kiraṇa, '*sa*'; Smara, '*ka*'; Haṃsa, '*ha*'; and Śakra, '*la*'; this is the second Khaṇḍa. Parā is '*sa*';

Māra, '*ka*'; and Hari, '*la*'; this is the third Khaṇḍa. When the Hṛllekhā, i.e. '*hrīṃ*,' is added to each of the three Khaṇḍa-s, the result is the Pañcadaśākṣarī-mantra. *Thy name*—by treating 'Nāma' of the last line as an indeclinable, the last words may be construed as 'verily become what constitutes Thee'. The chief component of the Mantra, namely the Ramā-bīja, when added on to the end, will convert the Pañcadaśākṣarī into the Ṣoḍaśākṣarī, which is really implied by the stanza. These sixteen syllables are the sixteen Candra-kalā-s or the fifteen Tithi-s of the lunar fortnight, and the sixteenth designated the Citkalā, with Tripura-sundarī and other Nityā-s as their presiding deities. The first syllable '*ka*' with the last '*la*' of the Pañca-daśākṣarī, makes the Pratyāhāra, 'Kalā', implying all the Mātṛkā-s contained therein. Soma, Sūrya and Agni, which preside over the three Khaṇḍa-s of the Mantra, respectively indicate sixteen, twenty-four (by reduplication of the number indicated), and ten Kalā-s, thus making up fifty Kalā-s; these constitute the fifty Mātṛkā-s of the Devī, which are known by the Pratyā-hāra Akṣa(-mālā), made up of the '*a*', occurring before the '*e*' of the first Khaṇḍa, and '*kṣa*', yielded by the '*ka*' and '*sa*' of the third Khaṇḍa.

Kāmeśvarasūri fully sets out the implications of the several conventional names occurring in the stanza, also in a different manner and as construed by him it would mean: O Mother of all the Devatā-s! Śiva—indicating Sadāśiva, and Bhava, Mṛḍa and Rudra taking their origin from him; Śaktī—indicating the Tripurasundarī

and through her the sixteen Nityā-s including herself, as also other deities; Kāma—indicating Manas and through it, its functions, volition, etc.; Kṣiti—the Earth and through it the five elements; then, Ravi—known as Satya, the illuminator of all including the Earth, and through mutual affinity the fire; Śītakiraṇa—the Moon; Smara—his comrade; Haṃsa—Brahman, the creator; Śakra—the king of the gods; thereafter, the Parā-s—indicating other Śakti-s; Māra—Yama, who deals death to all; and Hari—Viṣṇu, who have respectively been assigned their seats from Kailāsa up to Vaikuṇṭha by Thee, the syllables indicated by the above along with the three Hṛllekhā-s or groups of the inner senses with the characteristics of Rhythm, Motion and Inertia, all these gods and the Mātṛkā-s reputed to be Thy form serve Thee.

The first four syllables of the Ṣodaśākṣarī constitute the first Khaṇḍa, relating to Agni, representing Kriyā-śakti, the Jāgrat state, the Viśva-vṛtti and Tamo-guṇa. The next five syllables constitute the second Khaṇḍa, relating to Sūrya, representing Icchā-śakti, the Svapna state, the Taijasa-vṛtti and Rajo-guṇa. The Hṛllekhā between the two represents the Rudra-granthi. The next three syllables constitute the third Khaṇḍa relating to Soma, representing Jñāna-śakti, the Suṣupti state, the Prājña-vṛtti and Sattva-guṇa. The Hṛllekhā between the second and third Khaṇḍa-s represents the Viṣṇu-granthi. The fourth Khaṇḍa of one syllable, known as the Candrakalā, which should be imparted by the Guru, is implied after the three aforesaid

Khaṇḍa-s. The Hṛllekhā between the third and fourth Khaṇḍa-s represents the Brahma-granthi.

The sixteen syllables of the Mantra are to be looked upon as made up of the sixteen Nityā-s. The reason why the Parākalā, which is of the essence of pure consciousness, is known as Nityā is because of its resemblance to the sixteenth Kalā of the Moon of the *Sahasrāra*, reflected on the sixteenth petal of the sixteen-petalled lotus of the *Viśuddhi-cakra*. This alone is the essential and prime cause of the other fifteen, which are only its subordinate divisions. This sixteenth Kalā is '*s*' plus '*r*' plus '*ī*' plus '*ṃ*', from which the Vidyā itself derives its name of *Śrī-vidyā*. The sixteen syllables form the Prakṛti-s of the sixteen Kalā-s or Tithi-s commencing from the Śukla-pratipad on to the Pūrṇimā, and similarly from Kṛṣṇa-pratipad on to the Amāvāsyā respectively, of the bright and dark lunar fortnights. Pratipad, the first Kalā, takes its origin from Sūrya in the bright fortnight and enters into it in the dark fortnight of the lunar month. Similarly the other Kalā-s are to be understood to take their origin from and enter into the Sūrya to the bright and dark fortnights respectively. When there is an interval of fifteen Kalā-s between the Sun and the Moon, we have the fullmoon, and when such interval vanishes, we have the newmoon. According to the Kaulācāra, the Nityā corresponding to the Kalā of every day should be worshipped. The Samayin-s on the other hand worship internally the sixteenth Kalā of the form of pure consciousness along with the Kalā of the day, every day.

Although the sixteenth, known as the Citkalā, is sometimes given the name of 'Tripurasundarī' by which name the first Kalā is known, it should not be understood that the two Kalā-s are the same. The sixteen Nityā-s have their position on the sixteen petals of the *Viśuddhi-cakra* commencing from the petal pointing eastwards; similarly the twelve Āditya-s have their position on the twelve petals of the *Anāhata* and exercise their influence over the twelve months of the year, one over each.

The influence of the Sun and the Moon over the human body and the part taken by them in helping the Yogin in the successful accomplishment of Yoga may be summarized thus: The Sun and the Moon incessantly influence the Iḍā- and Piṅgalā-nāḍī-s day and night. The Moon through the Iḍā in-fills all the seventy-two-thousand Nāḍī-s with his nectar. The Sun in his turn gathers up the same nectar. As and when the Sun and the Moon have their conjunction in the Ādhāra-cakra, there is the newmoon, during which the Kuṇḍalinī has its sleep in the hollow of the *Mūlādhāra*, wherein is gathered the nectar flowing out of the lunar disc, melted in the presence of the rays of the Sun. Hence its sleeping state is represented to be during the dark fortnight. When the Yogin controls the passage of the Sun and the Moon along with the vital air through the Nāḍi-s, by performing Kumbhaka, the Sun and the Moon being deprived of their functions of in-filling and gathering the nectar, the Amṛta-kuṇḍa in the *Mūlādhāra* gets dried up by the

fire induced by the vital air, the Kuṇḍalinī becomes famished and is roused from sleep, as it were, with the Phūtkāra of the snake, bursts through the three Granthi-s and bites the disc of the Moon in the middle of the thousand-petalled lotus. The shower of nectar flowing from the Moon drenches the lunar region of the *Ājñā-cakra*, and the whole body gets filled with nectar from the shower. Hence the fifteen Kalā-s of the Moon in the *Ājñā-cakra* then become Nityā-s, perpetually shining. These Kalā-s then reach and pervade the *Viśuddhi-cakra*. The lunar disc in the middle of the thousand-petalled lotus in the *Baindava-sthāna*. That Kalā of the character of pure consciousness is said to be of the form of Bliss. That alone is the Tripurasundarī. Hence follows the secret of the Yogin's successful accomplishment of rousing the Kuṇḍalinī only in the bright half of the lunar month. All the Tithi-s of the bright half are therefore known as the Full Moon, while the Tithi-s of the dark half inhere in the New Moon. Hence the *Mūlādhāra* is the region which is pitch dark. The *Svādhiṣṭhāna* being subject to the influence of the Sun and the Moon is a region of darkness and light mixed together, while the *Maṇipūra*, though essentially belonging to the region of Fire, is a region of darkness and light mixed together, owing to the reflection in the water there of the rays of the Sun. The *Anāhata* is the region of brightness. Thus, till the *Anāhata* is reached, the regions of the Cakra-s are either dark or of a mixed nature. The *Viśuddhi* lies in the region of the Moon. The *Ājñā*, being

the seat of the Moon, is the region of nectar. As in these two regions there is the admixture of the Sun's rays, there is no moonlight. The thousand-petalled lotus, on the other hand, is a region of Moonlight alone. The Moon there being possessed of the Nitya-kalā is perpetual, without waxing and waning. The disc of that Moon is the *Śrī-cakra*, while its Kalā is the Sādākhyā. The *Tri-koṇa* is the *Mūlādhāra*. The eight-spoked Cakra is the *Svādhiṣṭhāna*. The inner ten-spoked Cakra is the *Maṇipūra*. The outer ten-spoked Cakra is the *Anāhata*. The fourteen-spoked one is the *Viśuddhi*. The four triangles of Śiva constitute the *Ājñā-cakra*. The *Bindusthāna* in the quadrilateral is the thousand-petalled lotus. The Moon of the *Ājñā* has fifteen Kalā-s and contains the reflection of the sixteenth. In the disc of the Moon of the form of the *Śrī-cakra*, there is only one Kalā and that the Paramākalā. The three Anusvāra-s of the Pañcadaśākṣarī indicate the *Bindu* and by implication the *Nāda* thereof. Thus the *Śrī-cakra* of the character of *Nāda*, *Bindu* and *Kalā* is also made up of three Khaṇḍa-s. The Sādākhyā, which is the same as the *Śrī-vidyā* lies beyond the *Nāda*, *Bindu* and *Kalā*. The fifty Kalā-s described above inhere in the sixteen Nityā-s as follows: The sixteen vowels, the sixteen consonants from '*ka*' to '*ta*', the sixteen consonants from '*tha*' to '*sa*', these inhere in the sixteen Nityā-s in triads. The Ākāśa-bīja '*ha*' inheres in the Ākāśa of the *Bindu*; while '*kṣa*', which is composed of '*ka*' and '*sa*' inheres in the Nityā-s corresponding to its components. The

sixteen Nityā-s being of the form of the sixteen syllables, the sixteen syllables being of the form of the fifty Mātṛkā-s, the fifty Mātṛkā-s being of the form of the Sun, the Moon and the Fire, which in their turn form the three Granthi's, thus the four kinds of harmonious relations become patent.

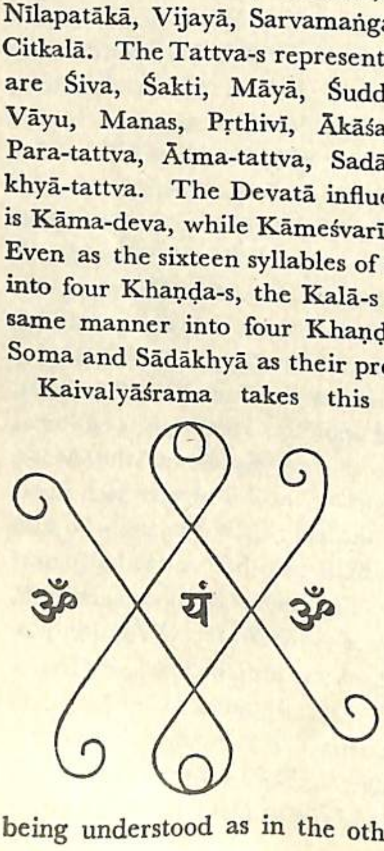
Similarly the Cakra-s and the Mantra-s harmonize thus: The three Hrīṃ-s and the Śrī-bīja inhere in the form of the *Bindu* of the *Tri-koṇa*, which represents the four Śiva-cakra-s. The letters comprised in the Pratyāhāra-s 'Kalā' and 'Akṣa' inhere in the *Śrī-cakra* as follows: the four semi-vowels and the four sibilants in the *Aṣṭa-koṇa*; the twenty letters from '*ka*' to '*ma*' the nasals excepted, in the two *daśāra-s*; the nasal consonants through the Anusvāra, the Anusvāra and the Visarga, in the *Bindu*; and the remaining fourteen vowels in the *Caturdaśāra*.

Even as the Mantra is composed of three Khaṇḍa-s, the Cakra may be looked upon from the aspects of Soma, Sūrya and Agni. The sixteen Kalā-s of the Moon inhere in the Indu-khaṇḍa of the Mantra, which in its turn inheres in the Indu-aspect of the Yantra. So also the twenty-four Kalā-s of the Sun inhere in the Saura-khaṇḍa of the Mantra, which inhere in the Solar aspect of the Yantra. Likewise, the ten Kalā-s of Agni inhere in the Agni-khaṇḍa of the Mantra, which inheres in the Agni aspect of the Yantra. Thus is the harmony between the Kalā-s of the Yantra and the Mantra.

The names of the sixteen Kalā-s as gathered from the Veda-s are: Darśā, Dṛṣṭā, Darśatā, Viśvarūpā,

Sudarśanā, Āpyāyamānā, Āpyāyamānā, Āpyāyā, Sūnṛtā, Irā, Āpūryamāṇā, Āpūryamāṇā, Pūrayantī, Pūrṇā, Paurṇamāsī and Citkalā. The deities that preside over them respectively are Tripurasundarī, Kāmeśvarī, Bhagamālinī, Nityaklinnā, Bheruṇḍā, Vahnivāsinī, Mahāvidyeśvarī, Śivadūtī, Tvaritā, Kulasundarī, Nityā, Nīlapatākā, Vijayā, Sarvamaṅgalā, Jvālāmālinikā and Citkalā. The Tattva-s represented by them respectively are Śiva, Śakti, Māyā, Śuddha-vidyā, Jala, Tejas, Vāyu, Manas, Pṛthivī, Ākāśa, Vidyā, Maheśvara, Para-tattva, Ātma-tattva, Sadāśiva-tattva and Sādākhyā-tattva. The Devatā influencing the entire group is Kāma-deva, while Kāmeśvarī presides over them all. Even as the sixteen syllables of the Mantra are divided into four Khaṇḍa-s, the Kalā-s may be divided in the same manner into four Khaṇḍa-s, with Agni, Sūrya, Soma and Sādākhyā as their presiding deities.

Kaivalyāśrama takes this stanza as indicating the Lopāmudrā-vidyā, the Bīja of all Mantra-s, in which case the first Khaṇḍa will have to be interpreted thus: 'Śiva' stands for '*ha*', 'Śakti' for '*sa*', 'Kāma' for '*ka*', and 'Kṣiti' for '*la*', the other Khaṇḍa-s being understood as in the other case. He is also of



opinion that the Trayodaśākṣarī-vidyā of Durvāsas could also be taken as indicated by this stanza, by dropping the first two Hṛllekhā-s of the Lopāmudrā-vidyā, generally known as Hādi-vidyā. According to the Diṇḍima, this stanza contains the essence of the Veda-s. It quotes from the *Tripurātāpinī* Upaniṣad in support of this view. Certain commentators not only take this stanza to refer to the Hādi-vidyā, but also state that the Mantra indicated is Ṣoḍaśākṣarī, which forms the basis of the Samaya form of worship, the sixteenth syllable not expressly mentioned having to be learnt from the Guru.

स्मरं योनिं लक्ष्मीं त्रितयमिदमादौ [1] तव मनो-
 र्निधायैके नित्ये निरवधिमहाभोगरसिकाः ।
[2] भजन्ति त्वां चिन्तामणिगुणनिबद्धाक्षवलयाः [3]
 [4] शिवाग्नौ [5] जुह्वन्तः सुरभिघृतधाराहुतिशतैः ॥ ३३ ॥

33. Smaraṃ yoniṃ lakṣmīṃ tritayam idam ādau tava manor
 nidhāyaike nitye niravadhi-mahā-bhoga-rasikāḥ;
Bhajanti tvāṃ cintāmaṇi-guṇa-nibaddhākṣa-valayāḥ
 śivāgnau juhvantaḥ surabhi-ghṛta-dhārāhuti-śataiḥ.

[1] ०माद्ये. [2] जयन्ति. [3] ०क्षरलयाः
[4] शिवाग्नौ. [5] जुहृन्तःसुरभि०.

O Goddess eternal! having placed this triad of Smara, Yoni and Lakṣmī before Thy Mantra, some (devotees of Thine), bent on the boundless enjoyment of Beatitude, worship Thee with rosaries strung with Cintāmaṇi beads, while offering hundreds of oblations with streams of Surabhi's ghee, on the fire of Śivā (triangle).

This stanza ostensibly deals with the worship of the Devī by the Samayin-s, with all the external forms obtaining among Kaula-s, while the next deals with the form of the Devī herself in the same strain. Stanza 35 clothes her in the aspect of pure matter, which is the basic principle of the doctrine of the Kaula-s. The next six stanzas of the *Ānandalaharī* exclusively deal with the Samaya doctrine.

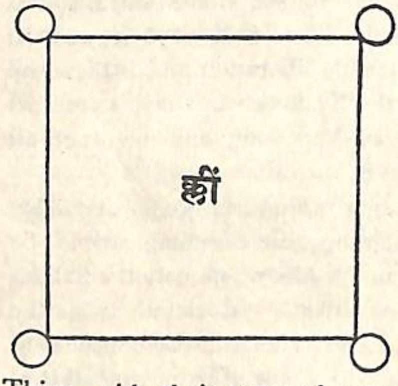
Starting with the Devī's Mantra, as given in the previous stanza, as the basis this stanza deals with the procedure to be adopted by votaries desirous of achieving the special purposes of acquisition of power, wealth, beatitude, etc. without having recourse to any external forms of worship or prayer. The device suggested herein is the placing before the Mantra of the triad of syllables represented by the conventional names, Smara, Yoni and Lakṣmī, which are capable of being interpreted in two ways: (1) 'Smara' meaning the Madana-bīja—'*klīṃ*'; 'Yoni' meaning the Bhuvaneśvarī-bīja—'*hrīṃ*'; and 'Lakṣmi' meaning the Ramā-bīja—'*Śrīṃ*'.

By placing these three before the Kādi-vidyā indicated by the previous stanza and meditating upon the Devī as of the form of the resultant Mantra, it is claimed that Mahā-bhoga, immense wealth and influence, is vouchsafed to the votary. 'Mahā-bhoga' may also be construed as 'final beatitude', the boundless enjoyment of which is the Yogin's goal. It is on this sense that our English rendering has been based. (2) By placing the trisyllable '*ka e ī*,' obtained from 'Smara' meaning —'*ka*', 'Yoni' meaning—'*e*', and 'Lakṣmī' meaning —'*ī*', in the place of '*ha sa ka*' of the Hādi-vidyā indicated by the previous stanza, the Mantra stands converted to Kādi-vidyā. The Hādi-vidyā is credited with the power of bestowing liberation and is therefore considered superior to the Kādi-vidyā, which is credited only with the power of bestowing enjoyment of all forms, in this as well as in the other world.

There is also the reading 'Cintāmaṇi-guṇa-nibaddhākṣara-layāḥ,' in which case the meaning would be 'and attain liberation in the Akṣara, namely the Śabdabrahman, that is the Citkalā, associated with the Guṇa-s—Sattva, Rajas and Tamas'. *Cintāmaṇi* is a gem to which is credited the virtue of bestowing all that is desired. As the Mātṛkā-s of the Devī have similar virtues, the word 'Cintāmaṇi-guṇa' may be taken to mean 'the assemblage of Mātṛkā-s strung in the form of a rosary, with "*kṣa*" serving as the Meru, the central bead, (which should not be crossed while performing Japa)'. *Surabhi* is the Kāmadhenu, the celestial cow, granting all desires. *Surabhi* is also understood as

meaning 'fragrant' and is said to indicate the fragrance of the current of nectar flowing in Goloka, the abode of Viṣṇu. *On the Fire of Śivā (triangle)*—as the form of worship indicated here is entirely internal in accordance with the Samayācāra, the worshipper is enjoined to place the Agni of the *Svādhiṣṭhāna* in the *Baindavasthāna*, which is the *Tri-koṇa*, and then conceive of the *Tri-koṇa* with the Agni as transposed upwards and, at the same time, the Devī of the thousand-petalled lotus as transposed downwards to the heart, and mentally perform offerings over the Fire as described in the stanza.

Kaivalyāśrama, who adopts the view that the Mantra



indicated by the previous stanza is Hādi-vidyā and is turned to Kādi-vidyā by adopting the changes referred to in the first line, construes this stanza as describing the worship of the Devī in the following manner: Some devotees of Thine, with their external senses rendered devoid of their functions by employing their minds in the investigation of the Bhāvārtha, Saṃpradāyārtha, Nigarbhārtha, Kaulikārtha, Rahasyārtha and Paramarahasyārtha of the Mantra,[1] with a view to the total

[1] For a detailed exposition of the several meanings of this Mantra, the reader is referred to pp. 128-37 of the *Varivasyā-rahasya*, Adyar Library Series 28.

annihilation of all previous impressions left on their minds relating to worldly attachment, which is so full of egotism and inimical to the attainment of the Paramātman, offer them as oblations of continuous streams of nectar-like ghee on the sacrificial Fire, effulgent with the radiance brought about by the mental attitude, 'I am Śiva', that refined alter-ego of the altruistic type. '*Juhvantaḥ*' is treated by some as the present participle nominative singular of '*hu*' 3rd conjugation Parasmaipada 'to sacrifice'. But the correct form is '*juhvataḥ*'; probably the form used is archaic. With a view to avoid the grammatical difficulty some suggest the form '*juhvānāḥ*', which is equally open to the same objection, the root being only Parasmaipadin. To avoid this contingency, Kaivalyāśrama construes 'Juhv-antaḥ-surabhi-ghṛta-dhārāhuti-śataiḥ,' as a single compound word meaning, 'with hundreds of oblations of streams of fragrant ghee flowing out of the Juhū, the ladle'. The same commentator understands the stanza as indicating Antaryāga and signifying: Some devotees, intent on offering the full oblation (Pūrṇāhuti), worship Thee, conceiving with their minds, Thee, of the form of the Kuṇḍalinī, stretching from the *Mūlādhāra* to the *Brahmarandhra* in the form of the string of the fifty Mātṛkā-s, themselves assuming a firm posture and offering the Pūrṇāhuti of a continuous stream of ghee of the form of Suvāsanā-s with the ladle of *Unmanī* over the Fire of Śiva, with the mental attitude, 'I am Śiva'.

शरीरं त्वं शंभोः शशिमिहिरवक्षोरुहयुगं
तवात्मानं मन्ये भगवति [1]नवात्मानमनघम् ।
अतः शेषः शेषीत्ययमुभयसाधारणतया
स्थितः संबन्धो वां समरसपरानन्दपरयोः [2] ॥ ३४ ॥

34. Śarīraṃ tvaṃ śaṃbhoḥ śaśi-mihira-vakṣoruha-yugaṃ
tavātmānaṃ manye bhagavati navātmānam anagham;
Ataḥ śeṣaḥ śeṣīty ayam ubhaya-sādhāraṇatayā
sthitaḥ saṃbandho vāṃ samarasa-parānanda-parayoḥ.

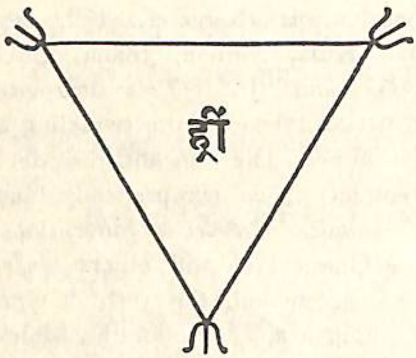
O Glorious Goddess! Thou art the frame of Śaṃbhu with the Sun and the Moon as the breasts. I conceive Thy flawless frame to be Navātman (Śaṃbhu). Hence the relationship of the essential and the accessory, in the case of Ye both, equipoised of Transcendent Bliss and Transcendent (Consciousness), stands even.

The Sun and the Moon—the Devī's breasts are referred to as these two heavenly bodies, which at the same time form part of Kāla, one of the nine aspects

[1] मवात्मान०.
[2] ०पदयोः.

of Śiva. Hence they form part of his frame. *Thy flawless frame*—which is no other than the *Śrī-cakra,* made up of the nine Yoni-s, the nine aspects of the Devī. *Navātman*—Śaṃbhu is characterized by the nine Vyūha-s; Kāla, Kula, Nāman, Jñāna, Citta, Nāda, Bindu, Kalā and Jīva. *Kāla* designates duration, from the period taken by the twinkling of an eye up to infinite Time. The Sun and the Moon are comprised hereunder. *Kula* comprehends blue, white and other colours. *Nāman* is conventional nomenclature, such as Ghaṭa, Paṭa and others. *Jñāna* is knowledge of the concrete and the abstract type. *Citta* is made up of Ahaṃkāra, Citta, Buddhi, Mahat and Manas. *Nāda* is made up of Parā, Paśyantī, Madhyamā and Vaikharī sounds. *Bindu* is made up of the six Cakra-s, the *Mūlādhāra* and others. *Kalā* comprises the fifty letters of the alphabet. *Jīva* is the group of Jīvātman-s, the enjoyers. The Devī is also characterized by the nine Vyūha-s: Vāmā, Jyeṣṭhā, Raudrī and Ambikā, the four Yoni-s of the *Śrī-cakra* pointing downwards; and Icchā, Jñānā, Kriyā, Śāntā and Parā, the five Yoni-s of the same pointing upwards. Ānandabhairava who is Śaṃbhu of the form of Transcendent Bliss is said to be identical with Mahābhairavī, the Śakti of the form of Transcendent Consciousness. Hence either of them is neither more nor less than the other. The two together form the whole. One cannot conceive of the one as separate from the other. Hence *the relationship of the essential and the accessory* subsists mutually between them. While the functions

of creation, sustenance and destruction are being discharged, the Devī's element predominates and Īśvara's subserves. After the deluge, when those functions are in a state of quiescence, Īśvara's element prevails and the Devī's subserves. Hence the predominence and the subservience of the two are evenly matched.



This stanza, in a way, indicates the oneness of Śiva and the Śakti as Ādhāra and Ādheya.

मनस्त्वं व्योम त्वं मरुदसि मरुत्सारथिरसि
त्वमापस्त्वं भूमिस्त्वयि परिणतायां न हि परम् ।
त्वमेव स्वात्मानं परिणमयितुं विश्ववपुषा
चिदानन्दाकारं शिवयुवति भावेन बिभृषे ॥ ३५ ॥

35. Manas tvaṃ vyoma tvaṃ marud asi marut-sārathir asi
tvam āpas tvaṃ bhūmis tvayi pariṇatāyāṃ na hi param;
Tvam eva svātmānaṃ pariṇamayituṃ viśva-vapuṣā
cidānandākāraṃ śiva-yuvati bhāvena bibhṛṣe.

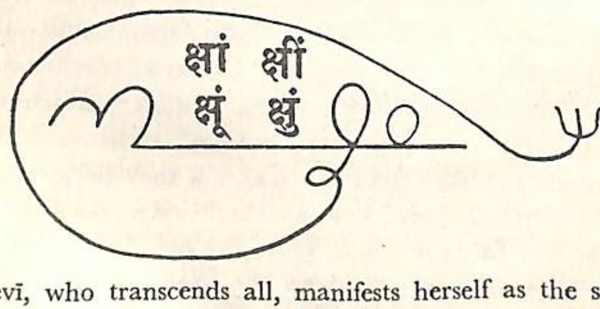
O youthful spouse of Śiva! Thou art the Mind, Thou the Ether, Thou the Air, Thou the Fire, Thou the Water, and Thou the Earth. When Thou hast transformed Thyself (thus), there is nothing beyond. Thyself, with a view to manifesting Thyself in the form of the Universe, inwardly assumest the form of Consciousness and Bliss.

With a view to demonstrating the Devī's being of the essence of the eight Mūrti-s, the author extols her in this stanza from all points of view.

The Mind—the Yajamāna, one of the eight Mūrti-s, the sacrificer, who makes up the resolve, 'I shall perform the sacrifice'. As the Moon is, according to a Vedic text, derived from the Mind, the word 'Mind' comprehends the Moon also. *The Fire*—owing to the close affinity subsisting between the Sun and Fire, the Sun is also comprehended by the term 'Fire'. Thus the Mind and the five elements, which the Devī is represented to be, clothe her with Aṣṭa-mūrtitva—the Aṣṭa-mūrti-s constituting the Universe. *Consciousness and Bliss*—are the forms of the Brahman, which are interwoven with the eight forms related above. The esoteric significance of the tradition may be given as follows: O Goddess! thou art the Mind existing in the *Ājñā*, the Ether in the *Viśuddhi*, the Air in the *Anāhata*, the Fire in the *Svādhiṣṭhāna*, the Water in the *Maṇipūra*, and the Earth in the *Mūlādhāra*, all in their

subtle forms. While thou art in this transformed state in the microcosm, as Viśva, Taijasa and Prājña, as well as in the macrocosm, as Virāj, Hiraṇyagarbha and Antaryāmin, with a view to assuming a gross form, thou, with the power of the Icchā-śakti, assumest the forms of the Śakti, (i.e. Cit), and Śiva (i.e. Ānanda), in this manner. This phenomenal world is essentially evolved out of the five elements and their subtle variants. The latter are only the other forms of the Devī. After the deluge there remains only the Brahman, which is no other than Śiva and the Śakti combined. Śiva stands apart, all alone, with no functions of his own. The Śakti in combination with Śiva is the prime cause of the Universe. The Universe is the manifestation of the Śakti. Forms and names are transient while the substance is eternal. It is this substance, the substratum below names and forms, which is operated upon by and evolved out of the Śakti.

From the accompanying table it will be seen that the



Devī, who transcends all, manifests herself as the six Deva-s with their six abodes represented by the six

Tattva-s which have as their centres, the six Cakra-s from a combination of which the entire Universe is made. The Devī, notwithstanding her gross and subtle transformations, remains the Cit transcending all Tattva-s in combination with the Bliss of the Paramātman.

TATTVA-S	LOKA-S	DEVA-S	CAKRA-S
	Satya	Parā-śakti	Sahasrāra
Manas	Tapas	Śiva	Ājñā
Ākāśa	Jana	Sadāśiva	Viśuddhi
Vāyu	Mahar	Maheśvara	Anāhata
Tejas	Suvar	Rudra	Svādhiṣṭhāna
Ap	Bhuvar	Viṣṇu	Maṇipūra
Pṛthivī	Bhūr	Brahman	Mūlādhāra

According to the Uttarakaula doctrine, the Parāśakti, which is the Pradhāna, is the creator of the Universe. The Devī being the Pradhāna, there is no need for her subservience to any other Tattva.

तवाज्ञाचक्रस्थं तपनशशिकोटिद्युतिधरं
परं शंभुं वन्दे परिमिलितपार्श्वे परचिता ।
[1]यमाराध्यन् भक्त्या रविशशिशुचीनामविषये
[2]निरातङ्के लोके निवसति हि भालोकभवने[3] ॥ ३६ ॥

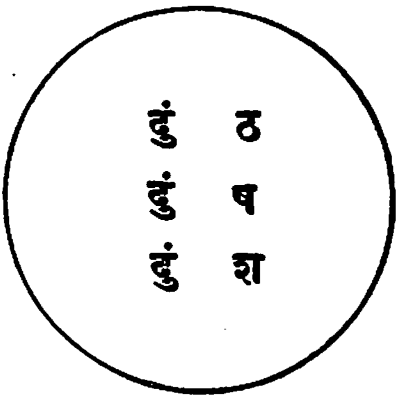
1 ॰यमाराद्धं.
2 निरालोकेऽलोके.
3 भालोकभुवने.

36. Tavājñā-cakrastham tapana-śaśi-koṭi-dyuti-dharaṃ
param śaṃbhuṃ vande parimilita-pārśvaṃ paracitā;
Yam ārādhyan bhaktyā ravi-śaśi-śucīnām aviṣaye
nirātaṅke loko nivasati hi bhā-loka-bhavane.

I salute the Supreme Śaṃbhu, who stands in Thy *Ājñā-cakra*, who is effulgent with the radiance of myriads of Suns and Moons, whose (left) side is embraced by the Supreme Consciousness, and by worshipping whom, with all devotion, one takes abode in that luminous region, which transcends the reach of the Sun, the Moon and Fire, devoid of all agony.

In the following six stanzas, the six Cakra-s of the Devī's form are dealt with in the order of evolution, from the subtle to the gross, and the votary is represented to worship Śiva and the Śakti as their presiding deities in the manner in which they appear to him in the Cakra-s. *Supreme Śaṃbhu*—the name Para-śaṃbhu-nātha is given to this deity. *In Thy Ājñā-cakra*—(1) who is within the ambit of thy command, i.e. ever at thy command; or (2) standing in the *Ājñā-cakra* of two petals in the middle of thy eyebrows, or (3) in the Manas-tattva of thy form. Kāmeśvarasūri here observes as follows: If the question arises—how can

there be the *Ājñā-cakra* in the form of the Devī, who has no special form of her own, the answer is that even though the real form of the Devī may not have the Cakra, still, in the form assumed by her in sport, there is the necessity for the Cakra-s, so as to enable her to meditate on her own form as combined with her Lord's. In this connection he criticizes the view held by Lakṣmīdhara, who interprets 'Tavājñā-cakrastham' as 'the four Śiva-cakra-s of the *Śrī-cakra*, situated in the middle of the eyebrows of the practitioner', and 'not the two-petalled *Ājñā-cakra*', by pointing out that the word 'Tava' will in that case be meaningless or superfluous, and adds that 'Tava' is absolutely necessary for the reason pointed out in connection with the necessity for assuming the Cakra-s in the Devī's form, and that it is the two-petalled lotus of the *Ājñā-cakra* that is really meant. This criticism will hold good in the case of the next five stanzas also.



The Supreme Consciousness—i.e. the Devī of that form, to wit, thyself. She is given the name of Citparāmbā. *Which transcends the reach of*—for, the Sun, the Moon and the Fire are situated in the nether regions, namely the *Anāhata*, the *Ājñā* and the *Mūlādhāra* respectively, i.e.

far below the *Sahasrāra* which is the region of his quest. The Moon in the *Sahasrāra* being Nitya-kalā would not come under this description. *Luminous region*—the *Sahasrāra*, the abode of perpetual Moonlight. In the case of the reading 'Nirāloke', the meaning is 'where there is no light (of the kind known to us)'. *Agony*—resulting from the cycles of births and deaths. The forms of the deities, Paraśaṃbhunātha and Cit-parāmbā, should be conceived of in the middle, and the sixty-four Mānasamayūkha-s as surrounding them, when practising meditation as indicated in this stanza.[1] Some reverse the order of stanzas 36-41 in the ascending order of the Cakra-s.

विशुद्धौ ते शुद्धस्फटिकविशदं व्योमजनकं[2]
शिवं सेवे देवीमपि शिवसमानव्यवसिताम्[3] ।

[1] The sixty-four Mānasa-mayūkha-s are: (1) Para, (2) Parā, (3) Bhara, (4) Bharā, (5) Cit, (6) Cit-parā, (7) Mahā-māyā, (8) Mahā-māyā-parā, (9) Sṛṣṭi, (10) Sṛṣṭi-parā, (11) Icchā, (12) Icchā-parā, (13) Sthiti, (14) Sthiti-parā, (15) Nirodha, (16) Nirodha-parā, (17) Mukti, (18) Mukti-parā, (19) Jñāna, (20) Jñāna-parā, (21) Sat, (22) Satī-parā, (23) Asat, (24) Asatī-parā, (25) Sad-asat, (26) Sad-asati-parā, (27) Kriyā, (28) Kriyā-parā, (29) Ātman, (30) Ātma-parā, (31) Indriyāśraya, (32) Indriyāśraya-parā, (33) Gocara, (34) Gocara-parā, (35) Lokamukhya, (36) Lokamukhyā-parā, (37) Vedavat, (38) Vedavatparā, (39) Saṃvid, (40) Saṃvit-parā, (41) Kuṇḍalinī, (42) Kuṇḍalinī-parā, (43) Sauṣumnī, (44) Sauṣumnī-parā, (45) Prāṇasūtra, (46) Prāṇasūtra-parā, (47) Syanda, (48) Syanda-parā, (49) Mātṛkā, (50) Mātṛkā-parā, (51) Svarodbhava, (52) Svarodbhavā-parā, (53) Varṇaja, (54) Varṇajā-parā, (55) Śabdaja, (56) Śabdajā-parā, (57) Varṇa-jñāta, (58) Varṇa-jñātā-parā, (59) Vargaja, (60) Vargajā-parā, (61) Saṃyogaja, (62) Saṃyogajā-parā, (63) Mantra-vigraha, and (64) Mantra-vigrahā-parā.

[2] व्योमसदृशं.

[3] समानव्यसनिनीम्.

ययोः कान्त्या यान्त्या शशिकिरणसारूप्यसरणिं[1]
विधूतान्तर्ध्वान्ता विलसति चकोरीव जगती ॥ ३७ ॥

37. Viśuddhau te śūddha-sphaṭika-viśadaṃ vyoma-janakaṃ
śivaṃ seve devīm api śiva-samāna-vyavasitām;
Yayoḥ kāntyā yāntyā śaśikiraṇa-sārūpya-saraṇiṃ
vidhūtāntar-dhvāntā vilasati cakorīva jagatī.

I worship, in Thy *Viśuddhi*, Śiva, clear as pure crystal and generating Vyoman, as also the Goddess, whose functions are the same as Śiva's; in virtue of the lustre of them both assuming equality of status with the moon-beams, the Universe, rid of its internal darkness, delights like a she-partridge.

It may be observed here that, as in the worship of the *Viśuddhi-cakra* of the throat, there is obstruction caused by the practitioner in the functioning of the Sun and the Moon coursing through the Iḍā- and Piṅgalā-nāḍī-s and, as the sixteen Kalā-s, represented by Tripurasundarī and other

र



[1] ०सरणेः; ०सरणी

Nityā-s having their seats on the sixteen-petalled lotus of the *Viśuddhi-cakra*, lose their influence in consequence, it is the lustre of Śiva and the Śakti alone that serves the purpose of moonbeams in lighting up this region. The deities referred to in the stanza are given the names of Vyomeśvara and Vyomeśvarī and are to be meditated upon by the practitioner, as in the middle, surrounded by the seventy-two Nābhasa (ethereal) Mayūkha-s.[1] *Generating Vyoman*—being the prime cause of Ether, as borne out by the Śruti, 'From the Ātman is generated Ether'. *She-patridge*—the mystic quality of subsisting on moonbeams is traditionally ascribed to the Cakora bird. Some commentators take the Śiva indicated in this stanza as Ardhanārīśvara.

समुन्मीलत्संवित्कमलमकरन्दैकरसिकं
भजे हंसद्वन्द्वं किमपि महतां मानसचरम् ।

[1] The seventy-two Nābhasa-mayūkha-s are: (1) Hṛdaya, (2) Kaulikī, (3) Dhara, (4) Kāntā, (5) Bhoga, (6) Viśvā, (7) Bhaya, (8) Yoginī, (9) Maha, (10) Brahmasārā, (11) Śava, (12) Śabarī, (13) Drava, (14) Kālikā, (15) Rasa, (16) Juṣṭa-caṇḍālī, (17) Moha, (18) Aghoreśī, (19) Manobhava, (20) Helā, (21) Keka, (22) Mahā-raktā, (23) Jñāna-guhya, (24) Kubjikā, (25) Khara, (26) Ḍākinī, (27) Jvalana, (28) Śākinī, (29) Mahākula, (30) Lākinī, (31) Bhiyojjvala, (32) Kākinī, (33) Tejas, (34) Sākinī, (35) Mūrdhan, (36) Hākinī, (37) Vāmu, (38) Napaghnī (?), (39) Kula, (40) Siṃhī, (41) Saṃhāra, (42) Kulāmbikā, (43) Viśvambhara, (44) Kāmā, (45) Kauṭila, (46) Kūnamātā, (47) Gālava, (48) Kaṅkālī, (49) Vyoma, (50) Vyomā, (51) Śvasana, (52) Nādā, (53) Khecara, (54) Mahādevī, (55) Bāhula, (56) Mahattarī, (57) Tāta, (58) Kuṇḍalinī, (59) Kulātita, (60) Kuleśī, (61) Aja, (62) Idhikā, (63) Ananta, (64) Dīpikā, (65) Eṣa, (66) Recikā, (67) Śikha, (68) Mocikā, (69) Parama, (70) Parā, (71) Para and (72) Cit.

यदालापादष्टादशगुणितविद्यापरिणति-[1]
[2]र्यदादत्ते दोषाद् गुणमखिलमद्भ्यः पय इव ॥ ३८ ॥

38. Samunmīlat-saṃvit-kamala-makarandaika-rasikaṃ
bhaje haṃsa-dvandvaṃ kim api mahatāṃ mānasa-caram;
Yadālāpād aṣṭādaśa-guṇita-vidyā-pariṇatir
Yad ādatte doṣād guṇam akhilam adbhyaḥ paya iva.

I worship that unique pair of swans, subsisting entirely on the honey of the blooming lotus of wisdom (the *Anāhata*) and gliding over the Mānasa of great minds; from whose mutual cackle, there results the exposition of the eighteen Vidyā-s, and which extracts all the good from the bad, even as it would, milk from the water (which dilutes it).

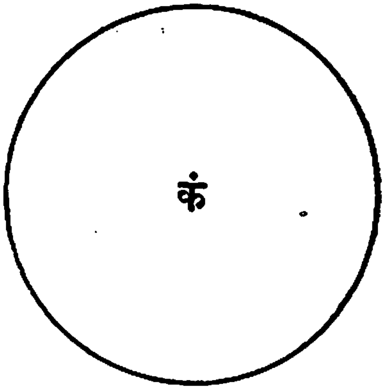
Pair of swans—the 'Haṃ' in 'Haṃsaḥ' indicates the male Śiva, and the "Saḥ' indicates the female Śakti. Hence the pair of syllables that make up the word, indicating Śiva and the Śakti combined, is compared to a Haṃsa pair swimming in the minds of the great. Further, tradition ascribes to this bird the mystic property of separating the pure milk from the water with which it is adulterated. Hence it is that the

1 ०परिणतिं. 2 समाधत्ते.

Haṃsa pair is said to extract the good from the bad. The names of the couple of deities referred to are given as Haṃseśvara and Haṃseśvarī. *Mānasa*—there is a pun on this word, implying Mānasa, the mind and also the lake of that name, far-famed for its swans. *Great minds*—some high-souled Samayin-s, who are adepts in the several stages of Yoga, are meant by this. *Mutual cackle*—when the two deities are in the waking state and when Rhythm predominates, their conversation assumes the form of the exposition of the Veda-s and the Śāstra-s, through the Yogin-s in whose hearts they dwell; when Mobility predominates, it results in the appeasement of hunger, thirst, etc. of the Yogins; similarly, with the preponderance of Inertia, anger, fear, etc. are generated in the Yogin-s. The eighteen Vidyā-s are (1) Śikṣā, (2) Kalpa, (3) Vyākaraṇa, (4) Nirukta, (5) Jyotiṣa, (6) Chandas, (7) Ṛc, (8) Yajus, (9) Sāman, (10) Atharvan, (11) Pūrva- and Uttara-mīmāṃsā, (12) Nyāya, (13) Purāṇa, (14) Dharma-śāstra, (15) Āyurveda, (16) Dhanurveda, (17) Gān-dharva and (18) Nīti-śāstra. There is also the reading '-pariṇatiṃ samādhatte', when the meaning would be, 'by constantly conversing about which (pair of swans) (the Sādhaka, practitioner) attains ripe mastery over the eighteen Vidyā-s and discriminates between good and bad, even as (the Haṃsa) would, between milk and water'.

The worship indicated in this stanza, of the pair of swans in the heart-lotus, is followed by some Samayin-s. But Śaṃkara-bhagavatpāda, as explained by him in

his commentary on the *Subhagodaya*,[1] is of the opinion that Śiva in the form of a flame, known as Śikhin, shines like a spout of light in the *Anāhata-cakra*, in conjunction with the Devī of the name of Śikhinī. The deities Haṃseśvara and Haṃseśvarī should be meditated upon as in the middle of the Cakra surrounded by the fifty-four Vāyavya (Aerial) Mayūkha-s.[2]



तव स्वाधिष्ठाने हुतवहमधिष्ठाय निरतं[3]
तमीडे संवर्तं जननि[4] महतीं तां च समयाम् ।

[1] This work, quoted by Lakṣmīdhara, is different from the *Subhagodayastuti* printed in the Vani Vilas Press, Srirangam.

[2] The fifty-four Vāyavya-mayūkha-s are: (1) Khageśvara, (2) Bhadrā, (3) Kūrma, (4) Ādhārā, (5) Meṣa, (6) Kośā, (7) Mīna, (8) Mallikā, (9) Jñāna, (10) Vimalā, (11) Mahānanda (12) Śarvarī, (13) Tīvra, (14) Līlā, (15 Priya, (16) Kumudā, (17) Kālika, (18) Menakā, (19) Ḍāmara (20) Ḍākinī, (21) Rāmara, (22) Rākinī, (23) Lāmara, (24) Lākinī, (25) Kāmara, (26) Kākinī, (27) Sāmara, (28) Sākinī, (29) Hāmara, (30) Hākinī, (31) Ādhāreśa, (32) Rākā, (33) Cakriśa, (34) Bindu, (35) Kukura, (36) Kulā, (37) Mayaśriśa, (38) Kubjikā, (39) Hṛdīśa, (40) Kāma-kalā, (41) Śirasa, (42) Kuladīpikā, (43) Śikheśa, (44) Sarveśā, (45) Varman, (46) Bahurūpā, (47) Astreśa, (48 Mahattarī, (49) Para-guru, (50) Maṅgalā, (51) Parādhiguru, (52) Kośaṭā, (53) Pūjyaguru and (54) Rāmā.

[3] नियतं. [4] जननीं.

यदालोके लोकान् दहति महति क्रोधकलिते[1]
[2]दयार्द्रा यद्दृष्टिः शिशिरमुपचारं रचयति[3] ॥ ३९ ॥

39. Tava svādhiṣṭhāne hutavaham adhiṣṭhāya niratam
tam īḍe saṃvartaṃ janani mahatīṃ tāṃ ca samayām;
Yad-āloke lokān dahati mahati krodha-kalite
dayārdrā yad-dṛṣṭiḥ śiśiram upacāraṃ racayati

O Mother! I glorify that Saṃvarta, who abides in Thy *Svādhiṣṭhāna*, presiding over Agni-tattva, and also that great Samayā, whose glance, glistening with pity, applies the chilling (soothing) process, when His mighty stare, pregnant with rage, consumes the worlds.

The deities referred to are given the names of Saṃvarteśvara and Samayāmbā and should be meditated upon by the practitioner, as in the middle, surrounded by sixty-two Taijasa (fiery) Mayūkha-s.[4] Some commentators, by adopting the reading 'Yā dṛṣṭiḥ', and understanding 'Sā', make the glance as of the Devī in the *Maṇipūra* and thus make Samayā also participate in the burning of the world, when 'yadāloke' will have to be

[1] ०कलिले.

[2] दयार्द्रा या दृष्टिः; दयार्द्राभिर्दृग्भिः. [3] रचयसि.

[4] The sixty-two Taijasa-mayūkha-s are: (1) Parāpara, (2) Caṇḍeśvarā, (3) Parama, (4) Catuṣmatī, (5) Tat-para, (6) Guhya-kālī, (7) Apara, (8) Saṃvartā, (9) Cid-ānanda, (10) Nīla-kubjā, (11)

repeated twice, to comprehend the eye-glances of Samayā and Saṃvarta. The same is achieved by another reading, which is far better suited for the purpose, namely

ठं	पं	पः
	षं	सं

'Dayārdrābhir dṛgbhiḥ śiśiram upacāraṃ racayasi'. In the regular order of the Cakra-s from the *Ājñā* downwards, we should expect the *Maṇipūra* here. The author apparently follows the order of the Tattva-s represented by the Cakra-s, in adopting the order of the stanzas.

तडित्वन्तं शक्त्या तिमिरपरिपन्थिस्फुरणया
स्फुरन्नानारत्नाभरणपरिणद्धेन्द्रधनुषम् ।
[1]तव श्यामं मेघं कमपि मणिपूरैकशरणं
निषेवे वर्षन्तं [2]हरमिहिरतप्तं त्रिभुवनम् ॥ ४० ॥

Aghora, (12) Gandhā, (13) Samarasa, (14) Rasā, (15) Lalita, (16) Smarā, (17) Svaccha, (18) Sparśā, (19) Bhūteśvara, (20) Śabdā, (21) Ānanda, (22) Ḍākinī, (23) Ālasya, (24) Ratnaḍākinī, (25) Prabhānanda, (26) Cakra-ḍākinī, (27) Yogānanda, (28) Padma-ḍākinī, (29) Atīta, (30) Kubja-ḍākinī, (31) Svāda, (32) Pracaṇḍa-ḍākinī, (33) Yogeśvara, (34) Caṇḍā, (35) Pīṭheśvara, (36) Kośalā, (37) Kula-koleśvara, (38) Pāvanī, (39) Kukṣeśvara, (40) Samayā, (41) Śrīkaṇṭha, (42) Kāmā, (43) Ananta, (44) Revatī, (45) Śaṃkara, (46) Jvālā, (47) Piṅgala, (48) Karālā, (49) Madākhya, (50) Kubjikā, (51) Karāla-rātri-guru, (52) Parā, (53) Siddha-guru, (54) Śānty-atītā, (55) Ratna-guru, (56) Śāntā, (57) Śiva-guru, (58) Vidyā, (59) Mela-guru, (60) Pratiṣṭhā, (61) Samaya-guru and (62) Nivṛtti.

1 तमःश्यामं. 2 स्मरमिहिर०.

40. Taḍitvantaṃ śaktyā timira-paripanthi-sphuraṇayā
sphuran-nānā-ratnābharaṇa-pariṇaddhendra-dhanuṣam;
Tava śyāmaṃ meghaṃ kam api maṇipūraika-śaraṇaṃ
niṣeve varṣantaṃ hara-mihira-taptaṃ tri-bhuvanam.

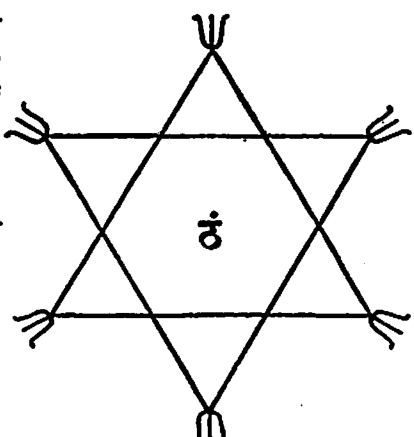
I worship that redoubtable dark-blue cloud, abiding for ever in Thy *Maṇipūra*, endowed with lightning in the form of the Śakti, whose lustre controverts darkness, with a rainbow caused by the sparkling of variegated gems set in the jewels (of the Kuṇḍalinī), and showering rain over the worlds scorched by Hara (Fire) and Mihira (the Sun).

The names of the deities to be meditated upon in the *Maṇipūra-cakra* are said to be Megheśvara and Saudāmanī. They are also known as Amṛteśvara and Amṛteśvarī and are to be meditated upon by the practitioner as in the middle and surrounded by fifty-two Āpya (watery) Mayūkha-s.[1] *Dark-blue cloud*—the form assumed by Megheśvara. *Śakti*—known as Saudāmanī. *Darkness*—of the *Maṇipūra* which is

[1] The fifty-two Āpya-mayūkha-s are: (1) Sadyojāta, (2) Māyā, (3) Vāma-deva, (4) Śrī, (5) Aghora, (6) Padmā, (7) Tatpuruṣa, (8) Ambikā, (9) Ananta, (10) Nivṛtti, (11) Anātha, (12) Pratisthā, (13) Janāśrita, (14) Vidyā (15) Acintya, (16) Śāntā, (17) Śaśi-śekhara, (18) Umā, (19) Tīvra, (20) Gaṅgā, (21) Maṇivāha, (22) Sarasvati, (23) Ambuvāha, (24) Kamalā, (25) Tejodhīśa, (26) Pārvatī, (27) Vidyā-vāgīśvara, (28) Citrā, (29) Catur-vidheśvara, (30) Sukamalā, (31) Umā-gaṅgeśvara, (32) Manmathā, (33)

rendered into a region of light mixed with darkness, i.e. Miśra-loka, by the light effulging from the Kuṇḍalinī-śakti. There is the traditional view held that the rays of the Sun from the *Anāhata*, conjointly with the heat-rays of the Fire of *Svādhiṣṭhāna*, convert the Water of the *Maṇipūra* into clouds, which drench with their showers the world conflagration caused by the *Svādhiṣṭhāna* Fire at the time of the deluge. There is also the reading, 'Smara-mihira-taptam,' which means, 'consumed by the Sun of Desire'. 'Hara-mihira' is taken by some to indicate the twelve Āditya-s, of the form of Hara, appearing at the deluge to consume all the three worlds.

The following points culled from Lakṣmīdhara's elaborate commentary on this stanza are noteworthy: the *Siddhaghuṭikā*, a treatise on occultism, not known now to be extant, speaks of Sadāśiva, manifesting himself in the *Maṇipūra* as a winter cloud and shining there with his spouse of the form of



Kṛṣṇeśvara, (34) Śriyā, (35) Śrikaṇṭha, (36) Layā, (37) Ananta, (38) Satī, (39) Śaṃkara, (40) Ratna-mekhalā, (41) Piṅgala, (42) Yaśovatī, (43) Sādhyākhya, (44) Haṃsānandā, (45) Para-divyaugha, (46 Vāmā, (47) Māra-divyaugha, (48) Jyeṣṭhā, (49) Pīṭhaugha, (50) Raudrī, (51) Sarveśvara and (52) Sarvamayī.

resplendent lightning. A chapter in the *Taittirīyāraṇyaka*, wherein is given a detailed description of the origin of the Sun, Moon and Fire and also of the stars and other luminaries making days and nights, all from water, is quoted from. Therein the essence of water—nectar, is referred to as pervading the disc of the Sun, and the Yogin is represented as apostrophizing to the water of the *Maṇipūra*, asking for 'the essence of that essence, which is of the highest order'. The essence of water is explained to be the Moon. From the Ap-tattva of the *Maṇipūra*, the Yogin desires to get at the Moon, the fountain source of all nectar, which, flowing from the lunar disc, passes on to the disc of the Sun, which it nourishes as long as it flows. As the place of the Moon, the *Baindavasthāna*, is in the *Sahasrāra*, the essence of the highest order is the nectar oozing out of the *Sahasrāra* and filling up all the Nāḍī-s. A quotation from the *Yajurveda* (I. 5. 11) deals with the crossing of the ocean of the Saṃsāra in strongly built, well-designed and equipped boats, which could withstand the severest hurricanes and storms, wherewith the Yogin could attain salvation. These boats are said to be comprised, in the *Śrī-vidyā*, one of Fire in the *Svādhiṣṭhāna*, another of Earth in the *Mūlādhāra*, another of Ether in the *Viśuddhi*, another of Mind in the *Ājñā*, another of Air in the *Anāhata*, and yet another of Water in the *Maṇipūra*.

तवाधारे मूले सह समयया लास्यपरया
[1]नवात्मानं मन्ये नवरसमहाताण्डवनटम् ।
[2]उभाभ्यामेताभ्यामुदयविधिमुद्दिश्य दयया
सनाथाभ्यां जज्ञे जनकजननीमज्जगदिदम् ॥ ४१ ॥

41. Tavādhāre mūle saha samayayā lāsya-parayā
navātmānaṃ manye nava-rasa-mahā-tāṇḍava-naṭam;
Ubhābhyām etābhyām udaya-vidhim uddiśya dayayā
sanāthābhyāṃ jajñe janaka-jananī-maj jagad idam.

I conceive, in Thy *Mūlādhāra*, the Deity dancing the great Tāṇḍava, replete with the nine sentiments, along with Samayā intent upon Lāsya, as Navātman. This world came to own its father and mother in these two, with their manifest grace for the act of Creation.

The names of the deities to be meditated upon in this Cakra are Ādinaṭa and Lāśyeśvarī, surrounded by the fifty-six Pārthiva (earthly) Mayūkha-s.[3]

[1] शिवात्मानं वन्दे. [2] ०मुभयविधि०

[3] The fifty-six Pārthiva-mayūkha-s are: (1) Uḍḍīśvara, (2) Uḍḍīśvarī, (3) Jaleśvara, (4) Jaleśvarī, (5) Pūrṇeśvara, (6) Pūrṇeśvarī, (7) Kāmeśvara, (8) Kāmeśvarī, (9) Śrīkaṇṭha, (10)

Samayā—the Devī that attains similarity with Śiva in Adhiṣṭhāna, Avasthāna, Anuṣṭhāna, Rūpa and Nāman. Similarly, the term 'Samaya', when applied to Śiva, should be construed as Īśvara who attains similarity with the Devī in the above respects. The doctrine relating to the worship of Samaya and Samayā is known as Samaya-mata. When the Ādinaṭa and the Lāsyeśvarī, engaged in Tāṇḍava and Lāsya respectively, catch a glimpse of each other, the world is said to originate from them. When the Tāṇḍava and Lāsya cease, the world ceases to exist. This is the Kaula doctrine. As the *Mūlādhāra* and the *Svādhiṣṭhāna* both belong to the region of darkness, the external worship of the Devī in those Cakra-s is countenanced exclusively by the Kaula-s; even though the Samayin-s have nothing to do with such form of worship, still they may worship the Devī of the *Sahasrāra* mentally as having her place in these two gross Cakra-s, in keeping with their own doctrine. It is with a view to stressing this feature that the Devī has been designated significantly as Samayā in this and the previous stanza but one, which deal with the *Mūlādhāra* and the *Svādhiṣṭhāna*, which belong exclusively to the province of the Kaula-s.

Gaganā, (11) Ananta, (12) Svarasā, (13) Śaṃkara, (14) Mati, (15) Piṅgala, (16) Pātāla-devī, (17) Nāradākhya, (18) Nādā, (19) Ānanda, (20) Ḍākinī, (21) Ālasya, (22) Śākinī, (23) Mahānanda, (24) Lākinī, (25) Yoga, (26) Kākinī, (27) Atīta, (28) Sākinī, (29) Pāda, (30) Hākinī, (31) Ādhāreśa, (32) Raktā, (33) Cakrīśa, (34) Caṇḍā, (35) Kuraṅgīśa, (36) Karālā, (37) Madadhrīśa, (38) Mahocchuṣmā, (39) Anādi-vimala, (40) Mātaṅgī, (41) Sarvajña-vimala, (42) Pulindā, (43) Yoga-vimala, (44) Śambarī, (45) Siddha-vimala, (46 Vācāparā, (47) Samaya-vimala, (48) Kulālikā, (49) Mitreśa, (50) Kubjā, (51) Uḍḍīśa, (52) Laghvī, (53) Ṣaṣṭhīśa, (54) Kuleśvarī, (55) Caryādhīśa and (56) Ajā.

According to the Kaulamārga, the *Bindu* is in the *Tri-koṇa* of the *Mūlādhāra*. Hence the Kaula-s worship the *Bindu* in the *Tri-koṇa* every day. That *Tri-koṇā* is of two kinds: one is situated in the middle of the nine Yoni-s of the *Śrī-cakra* and the other in the organ of a beautiful young woman. The Pūrva-kaula-s, worship the former painted or engraved in the Bhūrja leaf, gold plate, a piece of silk cloth or on a platform. The Uttara-kaula-s worship the actual organ of the damsel. These are exclusively external in form and not internal, and as such their worship pertains only to the *Mūlādhāra-cakra*. The Kuṇḍalinī therein is known as Kaulinī. The worship of the *Tri-koṇa* pointing downwards therefore amounts to the worship of the Kaulinī of the form of *Bindu*. She is given to sleeping always and is therefore worshipped while she is asleep. When she is roused from her sleep, that constitutes the liberation for the Kaula-s. She is propitiated with liquor, flesh, fish, etc. mnemonically grouped as the Pañca-makāra-s. As these and the similarly degenerate practices of the Digambara-s and Kṣapaṇaka-s are not countenanced by the Veda-s, they should be considered reprehensible.

According to the Samaya form, the six Cakra-s of the *Śrī-cakra* are identical with the six Cakra-s of the human body. The original *Tri-koṇa*, with which we began to design the *Ṣaṭ-koṇa* of the *Śrī-cakra*, is reputed to be the *Baindava-sthāna*. That is in effect a quadrilateral. We have already seen how this quadrilateral, which contains the *Baindava-sthāna*, is no other than the

disc of the Moon in the thousand-petalled lotus. It is this *Baindava-sthāna* that is otherwise known as 'Sudhā-sindhu' and 'Saraghā'. Hence, neither the external worship of the *Baindava-sthāna* of the Pūrva-kaula-s, nor the degenerate practice of the Uttara-kaula-s can even be remotely meant by or associated with the Samaya form of worship of the *Tri-koṇa*. The worship of the Samaya-Samayā conjunction in the *Sahasrāra* alone is the goal of the Samayin-s. The similarity between the Deva and the Devī in all the five respects is indicated in this stanza. The identity of abode is established by the words 'Tavādhāre', meaning that the Deities have their abode in the *Mūlādhāra* of the Devī. The Lāsya or female-dance and the Tāṇḍava or male-dance, both being types of the same Nṛtya, their identity of Avasthā or condition is established. The words 'Udaya-vidhim uddiśya' establish the identity of Anuṣṭhāna or occupation, both of them being intent on the same purpose, namely the creation of the world. The identities of form and name between the two are established by the word 'Navātman' occurring in this stanza, as further amplified by the same word occurring in stanza 34. Similarly in the five other stanzas preceding this, wherein the two deities are conceived as placed in the middle of the other five Cakra-s, their identity in these five respects may be established from a careful examination of the stanzas.

For the Samayin-s the worship of the six Cakra-s is not essential, while that of the *Sahasrāra* is the *sine qua non*

of their doctrine, which consists in the conceiving of the form of the disc of the Moon in the middle of the *Sahasrāra* as the quadrilateral, which is the seat of the *Bindu*, and the *Bindu* therein as the Sādākhyā transcending the twenty-five Tattva-s, as it is the twenty-sixth Tattva of the form of the conjunction of the Śakti with Sadāśiva. When the Samaya form of worship does not countenance external forms, it is needless to point out that observances, such as the sixteen kinds of Upacāra-s, are beyond the province of such worship. The identity between the six Cakra-s of the body (such as the *Mūlādhāra* and others), with the six Cakra-s of the *Śrī-cakra* (such as *Tri-koṇa* and others), that between the quadrilateral containing the *Bindu* of the *Śrī-cakra* and the *Sahasrāra*, similarly that between the *Bindu* and Śiva, as also that between the *Śrī-cakra* in its entirety and the Pañcadaśākṣarī, these four kinds of identities are looked upon as forming the essential features of the Samaya form of worship.

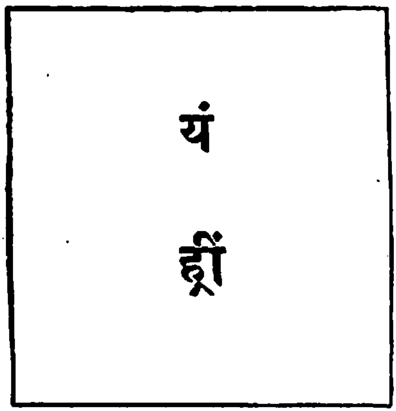
Some are of the opinion that there are six kinds of identities. The Parā, one of the four divisions of *Nāda*, is of the form of the *Tri-koṇa* which does not contain the *Bindu*. Of the other three divisions of the *Nāda*, Paśyantī is of the form of the *Aṣṭa-koṇa* of the *Śrī-cakra*; while the Madhyamā is of the form of the two *Daśāra-s*, and the Vaikharī of the *Caturdaśāra*. The Śiva-cakra-s, consisting of the two lotuses, the *Mekhalātraya* and the *Bhū-gṛha*, are inherent in the Śakti-cakra-s detailed above. Hence the *Śrī-cakra* is implied in the term *Nāda*. The six Cakra-s, *Mūlādhāra* and others of the

body, are implied in the term '*Bindu*'. The *Kalā-s*, which may be taken either as fifty or three-hundred and sixty in number and are comprehended in the five elements and the Manas-tattva, are far below the twenty-sixth Tattva. Hence the Bhagavatī stands far above the *Nāda*, the *Bindu* and the *Kalā*. The *Sahasrāra* is beyond the *Bindu* of the six Cakra-s and is of the character of the *Baindava-sthāna*, the same as the *Sudhā-sindhu* and described also as Saraghā in the Veda. The Tattva beyond the *Nāda* is the Sādākhyā, the same as the *Śrī-vidyā* or the Brahma-vidyā and described by the term Cit-kalā, transcending the fifteen Kalā-s Darśā, Dṛṣṭā, Darśatā and others of the form of the fifteen syllables '*ka e ī la harīṃ*' and others, having as their names Tripurasundarī and others. The six identities referred to are the identities between the permutations of *Nāda*, *Bindu* and *Kalā*, taken two at a time. By worshipping the Devī with the conception of the six identities referred to above, the practitioner becomes dissolved in the Sādākhyā-kalā. It is only after this, that, through the power acquired by meditation on the Devī having in view the six identities, and the power of Mahāvedha obtained by the grace of the Guru, the Bhagavatī suddenly bursts through the *Mūlādhāra* and the *Svādhiṣṭhāna* centres of energy and manifests herself directly in the *Maṇipūra*. The manner in which the Mahāvedha is acquired is as follows: Having at first, during the practising stage, got access to the Mahā-vidyā from the Guru in whose custody alone it is, and received instruction only from the mouth of the Guru,

practising the mere muttering of the Mantra in the manner indicated by the Guru, he should at the hour of midnight, on the Aṣṭamī Tithi known as the Mahānavamī, in the bright half of the Āśvayuja month, catch hold of the feet of his Guru. As a result of that, due to the contact of the Guru's hand placed on the crest of the disciple and the imparting once again by him of the Mantra, the procedure to be adopted for the worship of the six Cakra-s and the manner in which the six kinds of identities are to be experienced by the disciple, there originates the power known as Śaiva-mahāvedha, whereby the practitioner realizes the manifestation of the Sādākhyā. When once the Mahāvedha is generated in the practitioner, the Bhagavatī manifests herself in the *Maṇipūra*. Commencing from Arghya, Pādya and the like and till the offering of jewels set with gems, all the details of worship should be followed with due realization of the Kuṇḍalinī in the *Maṇipūra*, and the Devī should thence be transposed to the *Anāhata* chamber of the heart, where offerings from Dhūpa onward till the offering of food and water for cleansing should be made, and thereafter in the *Viśuddhi* she should be enthroned. While she is engaged in conversation with her comrades there, she should be worshipped with the crystal-like sixteen Kalā-s of the Moon there, as with so many gems and transposed to the *Ājñā-cakra*, where she, the Kameśvarī, should be propitiated by means of various kinds of offering of lights. Thereafter, suddenly like a streak of lightning, she flashes into the thousand-petalled lotus

and having entered that region, frolics in the company of Sadāśiva in the pleasure-garden under the shadow of the Kalpaka trees in Maṇidvīpa, in the middle of the ocean of nectar. Just then the screen should be dropped, and the practitioner should stand all alone till the Devī makes her exit therefrom on her way back to the *Mūlādhāra.*

The view of Śaṃkara-bhagavatpāda, as could be inferred from his description of the Devī in *Kvaṇat-kāñcī-dāmā* (v. 7) and others, is that the Devī manifests herself in the *Maṇipūra* of the practitioner after his realizing the four kinds of identity. The other view that the manifestation is the result of the six kinds of identity being realized by the practitioner, is Lakṣmīdhara's.



Hence the only means open to a Samayin to achieve his objects, successful in this as well as in the other world, is the internal form of worship and the internal form of worship alone.

गतैर्माणिक्यत्वं गगनमणिभिः सान्द्रघटितं
किरीटं ते हैमं हिमगिरिसुते कीर्तयति यः ।

स नीडेयच्छायाच्छुरणशबलं चन्द्रशकलं
धनुः शौनासीरं किमिति न निबध्नाति[1] धिषणाम् ॥ ४२ ॥

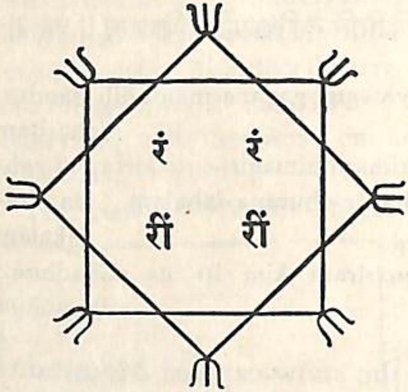
42. Gatair māṇikyatvaṃ gagana-maṇibhiḥ sāndra-ghaṭitaṃ
kirīṭaṃ te haimaṃ himagiri-sute kīrtayati yaḥ;
Sa nīḍeyac-chāyāc-churaṇa-śabalaṃ candra-śakalaṃ
dhanuḥ śaunāsīraṃ kim iti na nibadhnāti dhiṣaṇām.

O Daughter of the snow-capped Mountain! he who describes Thy crown of gold closely set with the (twelve) Suns, why will he not gain the impression that the crescent Moon (beside), variegated with the diffused lustre of the various gems embedded therein, is but Śunāsīra's bow?

Having thus far described the bliss derived by meditation on the Devī in her various aspects in detail, with a view to acquainting the worshippers who are not fortunately circumstanced to meditate upon her in the requisite manner, with the grace and charms of her form from head to foot, the author of this work has devoted for that purpose the rest of the stanzas composing it, known as the *Saundarya-laharī*, 'the flood of

[1] किमिदमिति बध्नाति.

beauty', as opposed to the *Ānanda-laharī*, the prior portion of the work, so known because of the flood of spiritual bliss wherein her votaries find themselves merged on going through it. However, this differentiation is not recognized by Laṣmīdhara, Bhāskararāya,



Kaivalyāśrama and other learned commentators, who call the entire work the *Saundarya-laharī*. With a view to singing the praises of the Devī, whose pair of feet stand far above the three hundred and sixty rays emanating from them (as described in stanza 14) the author sets about describing her form from her crown down to her toes. *The twelve Suns*—the original word 'Gaganamaṇibhiḥ' literally means 'the sky-gems'; hence the Suns which are twelve in number. *Śunāsīra*—Indra. According to Kaivalyāśrama, the Kirīṭa-mantra 'Hiraṇya-kirīṭāya sahasrāditya-tejase namaḥ', 'Salutation to the golden crown dazzling with the lustre of a thousand Suns', is derived from this stanza describing the Devī's crown.

धुनोतु ध्वान्तं नस्तुलितदलितेन्दीवरवनं
घनस्निग्धश्लक्ष्णं[1] चिकुरनिकुरुम्बं तव शिवे ।

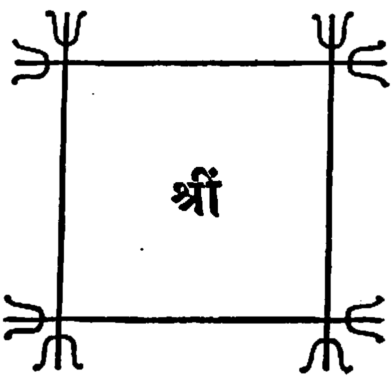
[1] घनं स्निग्धं श्लक्ष्णं; घनस्निग्धं श्लक्ष्णं.

यदीयं सौरभ्यं सहजमुपलब्धुं सुमनसो
वसन्त्यस्मिन् मन्ये वलमथनवाटीविटपिनाम् ॥ ४३ ॥

43. Dhunotu dhvāntaṃ nas tulita-dalitendīvaravanaṃ
ghana-snigdha-ślakṣṇaṃ cikura-nikurumbaṃ tava śive;
Yadīyaṃ saurabhyaṃ sahajam upalabdhuṃ sumanaso
vasanty asmin manye vala-mathana-vāṭī-viṭapināṃ.

O Spouse of Śiva! may Thy lock of hair, which resembles an expanse of blue lilies in bloom and which is thick, shining and soft, drive away our (internal) darkness. I take it that the flowers of the trees of the garden of the slayer of Vala, take up their abode in this (lock) (as though) to acquire its inherent fragrance.

The Devī-s dark locks reflected on the heart of the meditating votary have the miraculous power of driving away the darkness therefrom. This enhances the greatness of the Devī to a remarkable extent. *The slayer of Vala*—Indra, who is reputed to have killed Balāsura. The form 'Vala',



which, accentuates the effect of alliteration, is prevalent in South India being the same as 'Bala'. The trees referred to are Kalpa trees and the garden is Nandana. Again, it is usual for women to wear flowers for adding fragrance to and enhancing the beauty of their locks; but in the case of the Devī, as the poet puts it, it is just the reverse.

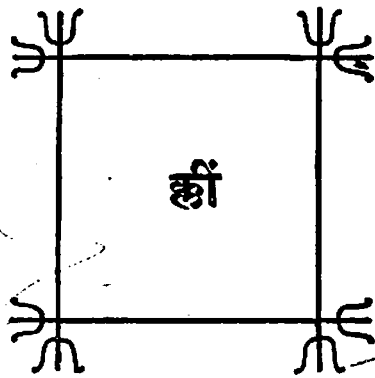
वहन्ती सिन्दूरं प्रबलकबरीभारतिमिर-
द्विषां बृन्दैर्बन्दीकृतमिव नवीनार्ककिरणम् ।
तनोतु क्षेमं नस्तव वदनसौन्दर्यलहरी-
परीवाहस्रोतःसरणिरिव सीमन्तसरणिः ॥ ४४ ॥

44. Vahantī sindūraṃ prabalakabarī-bhāra-timira-
dviṣāṃ bṛndair bandī-kṛtam iva navīnārka-kiraṇam;
Tanotu kṣemaṃ nas tava vadana-saundarya-laharī
parīvāha-srotaḥ-saraṇir iva sīmanta-saraṇiḥ.

May the parting line of the hair over Thy forehead, which verily marks the track taken by the surging flood of beauty of Thy face and which bears the vermilion streak, resembling a beam of the newly rising Sun held in bondage by adversary hordes, namely the immensely

powerful elements of darkness in (the form of Thy) locks of hair, vouchsafe our welfare.

The language is hyperbolical and presents poetic imagery of a high order. This stanza is also read with its former and latter halves changing places. The reading adopted by us is the one which is quoted by Appayya Dīkṣita in his *Kuvalayānanda*.



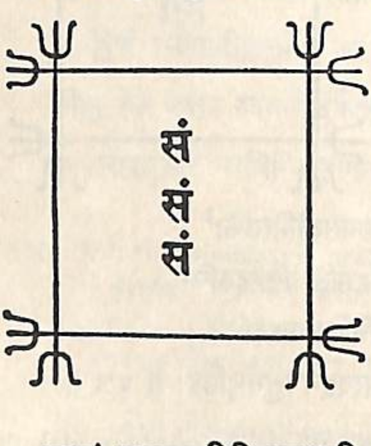
अरालैः स्वाभाव्यादलिकलभसश्रीभिरलकैः[1]
[2]परीतं ते वक्त्रं परिहसति पङ्केरुहरुचिम् ।
दरस्मेरे यस्मिन् दशनरुचिकिञ्जल्करुचिरे
सुगन्धौ माद्यन्ति [3]स्मरदहनचक्षुर्मधुलिहः ॥ ४५ ॥

45. Arālaiḥ svābhāvyād alikalabha-saśrībhir alakaiḥ
paritaṃ te vaktraṃ parihasati paṅkeruha-rucim;
Darasmere yasmin daśana-ruci-kiñjalka-rucire
sugandhau mādyanti smara-dahana-cakṣur-madhu-lihaḥ.

1 ०दलिकुलहसश्रीभि° 2 परीतं यद्वक्त्रं तव हसति.
3 स्मरमथन°

Surrounded by curly hair resembling (swarms of) young bees, Thy face scoffs at the beauty of the lotus-flower; in which face, smiling gently, rendered handsome by the filament-like brilliance of the teeth and endowed with fragrance, the bees of the eyes of the Destroyer of Smara revel.

The destroyer of Smara—Śiva. *Young bees*—'Kalabha' the Saṃskṛt word is generally used to signify the young one of an elephant. Here it is used to indicate the young one of a bee.



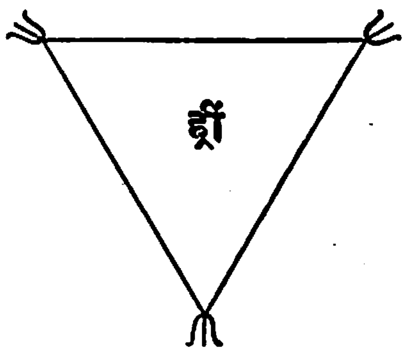
ललाटं लावण्यद्युतिविमलमाभाति तव यद्-
द्वितीयं तन्मन्ये मकुटघटितं चन्द्रशकलम्[1] ।
विपर्यासन्यासादुभयमपि संभूय च मिथः[2]
सुधालेपस्यूतिः[3] परिणमति राकाहिमकरः ॥ ४६ ॥

[1] मकुटशशिखण्डस्य शकलम्. [2] °दुभयकृतसंधानमयितः
[3] सुधालेपस्फूर्तिः.

46. Lalāṭaṃ lāvaṇya-dyuti-vimalam ābhāti tava yad
dvitīyaṃ tan manye makuṭa-ghaṭitaṃ candra-śakalam;
Viparyāsa-nyāsād ubhayam api saṃbhūya ca mithaḥ
sudhālepa-syūtiḥ pariṇamati rākā-himakaraḥ.

I fancy, Thy forehead, which shines bright and clear in the effulgence of its beauty, is a second crescent fixed on to (Thy) crown. For, the two, by being placed invertedly (one above the other) and by blending together, turn out to be the full moon besmeared with the balm of nectar.

Besmeared with the balm of nectar—there is a pun on the Saṃskṛt equivalent of this phrase which also means 'cemented together with a coating of plaster'. The idea is that the two crescents, by being placed in such a manner as to make their horns meet together, form themselves into the Full Moon, the flow of Sudhā from both of them completing the cementing process.



भ्रुवौ भुग्ने किंचिद् भुवनभयभङ्गव्यसनिनि
त्वदीये नेत्राभ्यां मधुकररुचिभ्यां धृतगुणम्[1]
धनुर्मन्ये सव्येतरकरगृहीतं रतिपतेः[2]
प्रकोष्ठे मुष्टौ च स्थगयति निगूढान्तरमुमे ॥ ४७ ॥

47. Bhruvau bhugne kiṃcid bhuvana-bhaya-bhaṅga-vyasanini
tvadīye netrābhyāṃ madhukara-rucibhyāṃ dhṛta-guṇaṃ;
Dhanur manye savyetara-kara-gṛhītaṃ ratipateḥ
prakoṣṭhe muṣṭau ca sthagayati nigūḍhāntaram ume.

O Umā, ever intent on the annihilation of the world's fear! I see in Thy slightly knitted pair of eyebrows the bow of Rati's consort, strung with Thy bee-like pair of eyes, and held (aloft) in his left hand with the middle part hidden, his wrist and clenched fist covering them.

1 धृतगुणे.
2 रतिपतिः.

The underlying idea is this: the Devī with her slightly knit eyebrows demonstrates, as it were, her sole purpose of dispelling fear from the hearts of her countless votaries, as when she is in that posture, the eyebrows assume the form of a bow readily strung.

ह्रीं
ह्रीं
ह्रीं

अहः सूते सव्यं तव नयनमर्कात्मकतया
त्रियामां वामं ते सृजति रजनीनायकतया[1] ।
तृतीया [2]ते दृष्टिर्दरदलितहेमाम्बुजरुचिः
समाधत्ते संध्यां दिवसनिशयोरन्तरचरीम् ॥ ४८ ॥

48. Ahaḥ sūte savyaṃ tava nayanam arkātmakatayā
triyāmāṃ vāmaṃ te sṛjati rajanī-nāyakatayā;
Tṛtīyā te dṛṣṭir dara-dalita-hemāmbuja-rucih
samādhatte saṃdhyāṃ divasa-niśayor antara-carīm.

Thy right eye, being of the form of the Sun, begets the day, while Thy left (eye),

1 °नायकममुम्.
2 दृष्टिस्ते.

of the form of the Moon, begets the night; Thy third eye, which resembles a slightly blossomed gold lotus, brings forth twilight, which intervenes day and night.

बु	शु	च
गु	र	कु
रा	श	के

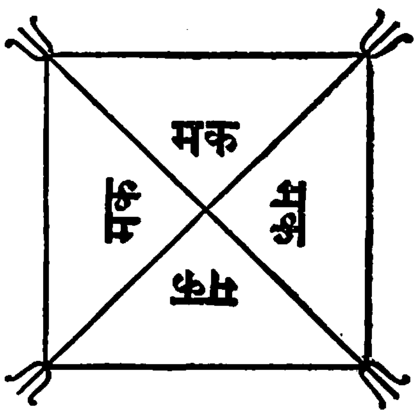
This stanza, wherein the Devī's three eyes are said to bring forth day and night with the intervening twilight, may be said to indicate her character as transcending Kāla, all time, from day and night on to infinite time. Her being described as having three eyes indicates also her oneness with Īśvara, who is reputed to have three eyes.

विशाला कल्याणी स्फुटरुचिरयोध्या कुवलयैः
कृपाधाराधारा किमपि मधुरा भोगवतिका ।
अवन्ती दृष्टिस्ते बहुनगरविस्तारविजया
ध्रुवं तत्तन्नामव्यवहरणयोग्या विजयते ॥ ४९ ॥

49. Viśālā kalyāṇī sphuṭa-rucir ayodhyā kuvalayaiḥ
kṛpā-dhārādhārā kim api madhurā bhoga-vatikā;

Avantī dṛṣṭis te bahu-nagara-vistāra-vijayā
dhruvaṃ tattan-nāma-vyavaharaṇa-yogyā vijayate.

The glance of Thine eyes is all-comprehensive (Viśālā); spells prosperity (Kalyāṇī); serenely dazzles and (as such) cannot be faced in battle (Ayodhyā) by blue lilies; is the fountain-head of the stream of mercy (Dhārā); is superbly sweet (Madhurā); enjoys immense happiness (Bhogavatī); is the saviour (Avantī) (of the devoted); out-rivals *in extenso* (Vijayā, nay) several (other) cities; and is indeed capable of being (appropriately) indicated by their respective names. All glory to it!



The glance of the Devī's eyes is said to be of an eight-fold character, each one of which is represented to indicate the name of a great city. These eight kinds of glances are common to all women. The glance known as Viśālā is said to bloom inward; that known as Kalyāṇī is said to be filled with surprise; the Ayodhyā glance

represents one with the expanded pupil; the Dhārā glance denotes idleness; the Madhurā glance is that which shows a slight swirl; the Bhogavatī is the friendly one; Avantī is the one of an innocent nature; and Vijayā is the oblique one. The Devī's glances produce respectively the following effects: agitation, attraction, melting, infatuation, subjugation, exorcising, antagonizing and death-dealing.

कवीनां संदर्भस्तबकमकरन्दैकरसिकं
कटाक्षव्याक्षेपभ्रमरकलभौ कर्णयुगलम् ।
अमुञ्चन्तौ दृष्ट्वा तव नवरसास्वादतरला-
[1]वसूयासंसर्गादलिकनयनं किंचिदरुणम् ॥ ५० ॥

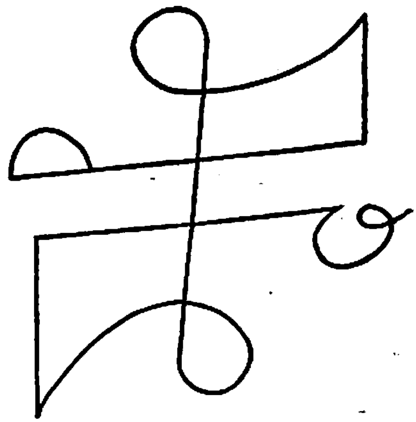
50. Kavīnāṃ saṃdarbha-stabaka-makarandaika-rasikaṃ
kaṭākṣa-vyākṣepa-bhramara-kalabhau karṇa-yugalam;
Amuñcantau dṛṣṭvā tava nava-rasāsvāda-taralāv
asūyā-saṃsargād alika-nayanaṃ kiṃcid aruṇam.

The (third) eye on Thy forehead is somewhat red, (as though) influenced by jealousy, seeing that Thy two young bee-like obliquely glancing (eyes), in their eagerness to swallow the nine Rasa-s (poetic sentiments), do not leave off Thy pair of ears, which chiefly delight

1 वसूयासंपर्काद०.

in the honey of the cluster of flowers of poetic compositions.

Celestial and other bards sing the praises of the Devī with their choicest diction and always fill, as it were, her ears with the honey flowing from their composition. As her right and left eyes partake of it on account of their proximity to the ears, the third eye of the Devī is said to grow jealous of this and turn red in consequence.



शिवे श‍ृङ्गारार्द्रा तदितरजने[1] कुत्सनपरा
सरोषा गङ्गायां गिरिशचरिते[2] विस्मयवती ।
हराहिभ्यो भीता सरसिरुहसौभाग्यजयिनी[3]
सखीषु स्मेरा ते मयि जननि[4] दृष्टिः सकरुणा ॥ ५१ ॥

1 तदितरमुखे.
2 गिरिशनयने.
3 ०सौभाग्यजननी.
4 जयति.

51. Śive śṛṅgārārdrā tad-itara-jane kutsana-parā
saroṣā gaṅgāyāṃ giriśa-carite vismayavatī;
Harāhibhyo bhītā sarasi-ruha-saubhāgya-jayinī
sakhīṣu smerā te mayi janani dṛṣṭiḥ sakaruṇā.

O Mother! Thy look is soft with love towards Śiva; scornful towards other folk; spiteful towards Gaṅgā; expressive of wonder at Giriśa's exploits; full of dread (when confronted) with the snakes (ornaments) of Hara; eclipses the beautiful colour of the lotus; smiles on Thy comrades; and is full of grace towards me.

Of the nine Rasa-s (sentiments), Śṛṅgāra (love), Bībhatsa (disgust), Raudra (passion), Adbhuta (wonder), Bhayānaka (terror), Vīra (heroism), Hāsya (mirth), Karuṇa (compassion), and Śānta (composure), all except the last one find in the Devī's glance a resort, in the order mentioned in this stanza.



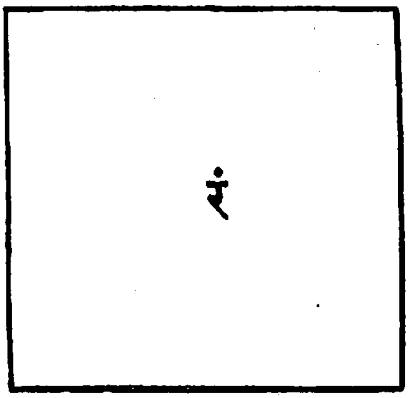
गते कर्णाभ्यर्णं गरुत इव पक्ष्माणि दधती
पुरां भेत्तुश्चित्तप्रशमरसविद्रावणफले ।

इमे नेत्रे गोत्राधरपतिकुलोत्तंसकलिके
तवाकर्णाकृष्टस्मरशरविलासं कलयतः ॥ ५२ ॥

52. Gate karṇābhyarṇaṃ garuta iva pakṣmāṇi dadhatī
purāṃ bhettuś citta-praśama-rasa-vidrāvaṇa-phale;
Ime netre gotrā-dhara-pati-kulottaṃsa-kalike
tavākarṇākṛṣṭa-smara-śara-vilāsaṃ kalayataḥ.

O Crest-bud of the dynasty of the King of the Mountains! these two eyes of Thine, fringed with feather-like eyelashes, reaching Thine ears, and causing disturbance in the profound mental placidity of the Destroyer of the Cities (Śiva), play the part of Smara's arrows, drawn up to the ear.

Smara—i.e. Manmatha, the god of love. To him is ascribed the power of agitating the minds of his victims with his flower-arrows. The eyes of the Devī are here compared to Manmatha's arrows, her quarry being her Lord, Śiva. The poet significantly uses the word



'Phala' with a pun on the word, as it means 'fruit' as well as 'an arrow-head'.

विभक्तत्रैवर्ण्यं व्यतिकरितलीलाञ्जनतया[1]
विभाति त्वन्नेत्रत्रितयमिदमीशानदयिते ।
पुनः स्रष्टुं देवान् द्रुहिणहरिरुद्रानुपरतान्
रजः सत्त्वं बिभ्रत् तम इति गुणानां त्रयमिव ॥ ५३ ॥

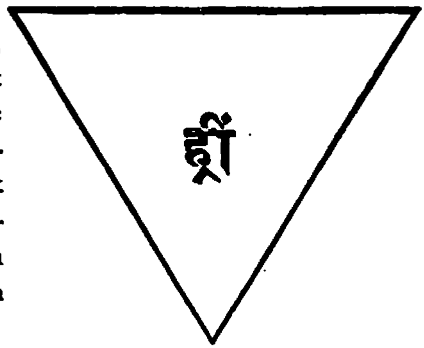
53. Vibhakta-traivarṇyaṃ vyatikarita-līlāñjanatayā
vibhāti tvan-netra-tritayam idam īśāna-dayite;
Punaḥ srastuṃ devān druhiṇa-hari-rudrān uparatān
rajaḥ sattvaṃ bibhrat tama iti guṇānāṃ trayam iva.

O Beloved of Īśāna! this triad of Thine eyes, displaying the three colours severally, smeared as it is with collyrium, shines out as if possessing the triad of Guṇa-s—Rajas, Sattva and Tamas—so as to create once again the Deva-s—Druhiṇa, Hari and Rudra—when they cease to exist.

The three colours—red, white and dark, characteristic of the three Guṇa-s—Rajas, Sattva and Tamas respectively. *Create once again*—the allusion is to the

[1] ०नीलाञ्जनतया; ०नीलाम्बुजरुचा.

tradition that the Trimūrti-s perish at the Great Deluge, when the universe has its involution, and are brought into existence once again after the deluge, when the work of creation is undertaken by Śiva in conjunction with the Śakti.



पवित्रीकर्तुं नः पशुपतिपराधीनहृदये
दयामित्रैर्नेत्रैररुणधवलश्यामरुचिभिः ।
नदः शोणो गङ्गा तपनतनयेति ध्रुवममुं
त्रयाणां तीर्थानामुपनयसि संभेदमनघम्[1] ॥ ५४ ॥

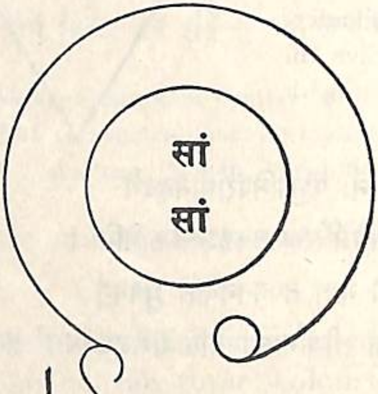
54. Pavitrīkartuṃ naḥ paśupati-parādhīna-hṛdaye
dayā-mitrair netrair aruṇa-dhavala-śyāma-rucibhiḥ;
Nadaḥ śoṇo gaṅgā tapana-tanayeti dhruvam amuṃ
trayāṇāṃ tīrthānām upanayasi saṃbhedam anagham.

O (Goddess) with a heart entirely devoted to Paśupati! Thou verily bringest about with Thy merciful eyes, which are red, white and

1 ०मनघे०.

dark in colour, this hallowed (sin-washing) confluence of the three sacred streams of the rivers—Śoṇa, Gaṅgā and Tapana-tanayā, to sanctify us all.

Tapana-tanayā—literally the daughter of the Sun, the Yamunā.

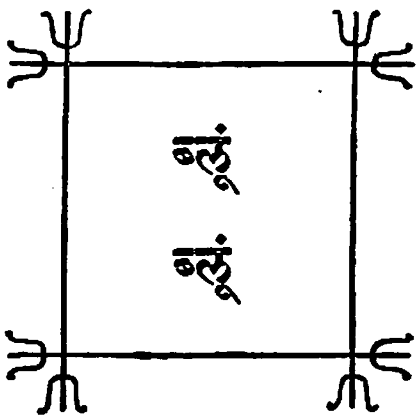


निमेषोन्मेषाभ्यां प्रलयमुदयं याति जगती
तवेत्याहुः सन्तो धरणिधरराजन्यतनये ।
त्वदुन्मेषाज्जातं जगदिदमशेषं प्रलयतः
परित्रातुं शङ्के परिहृतनिमेषास्तव दृशः ॥ ५५ ॥

55. Nimeṣonmeṣābhyāṃ pralayam udayaṃ yāti jagatī
tavety āhuḥ santo dharaṇi-dhara-rājanya-tanaye;
Tvad-unmeṣāj jātaṃ jagad idam aśeṣaṃ pralayataḥ
paritrātuṃ śaṅke parihṛta-nimeṣās tava dṛśaḥ.

O Daughter of the King of the Mountains! the Sages say that the world has (its) dissolution and genesis with the closing and opening of Thine eyes. Methinks, Thine eyes are bereft of winking, with a view to save from dissolution this entire universe, which had its origin in the opening of Thine eyes.

Here the Devī is represented to be ever wide awake, lest the universe should come to ruin should she ever shut her eyes, thus demonstrating her concern as the Divine Mother for the welfare of her progeny, the world.

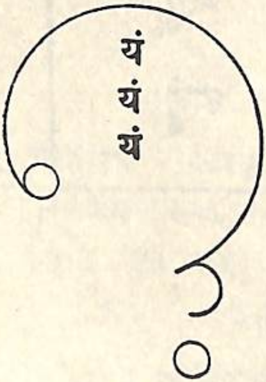


तवापर्णे कर्णेजपनयनपैशुन्यचकिता
निलीयन्ते तोये नियतमनिमेषाः शफरिकाः ।
इयं च श्रीर्बद्धच्छदपुटकवाटं कुवलयं
जहाति प्रत्यूषे निशि च विघटय्य प्रविशति ॥ ५६ ॥

56. Tavāparṇe karṇe-japa-nayana-paiśunya-cakitā
nilīyante toye niyatam animeṣāḥ śapharikāḥ;
Iyaṃ ca śrīr baddhac-chada-puṭa-kavāṭāṃ kuvalayaṃ
jahāti pratyūṣe niśi ca vighaṭayya praviśati.

O Aparṇā! the (glittering) Śapharikā fish ever hide themselves under water without winking, afraid of the tell-tale nature of Thine eyes, which are so close to Thine ears. The Goddess of Beauty, again, leaves the blue lily at daybreak when its doorlike petals close, and forces an entrance (into it) at nightfall.

The Devī's eyes resemble both the Śapharikā fish and the blue lily. The poet weaves out of his imagination the situation so cleverly portrayed in this stanza. The aquatic asylum sought by the fish, which are ever awake, is said to be due to their fear lest their rivals, the Devī's eyes which are so close to her ears, should carry any tales against them. Similarly the lilies lose their beauty at daybreak when their petals close, and bloom with the fullness of their beauty at nightfall, when the Devī's eyes, being closed in sleep, would not outshine the beauty of the lilies.



दृशा द्राघीयस्या दरदलितनीलोत्पलरुचा
दवीयांसं दीनं स्नपय कृपया मामपि शिवे ।
अनेनायं धन्यो भवति न च ते हानिरियता
वने वा हर्म्ये वा समकरनिपातो हिमकरः ॥ ५७ ॥

57. Dṛśā drāghīyasyā dara-dalita-nīlotpala-rucā
davīyāṃsaṃ dīnaṃ snapaya kṛpayā mām api śive;
Anenāyaṃ dhanyo bhavati na ca te hānir iyatā
vane vā harmye vā sama-kara-nipāto hima-karaḥ.

O Spouse of Śiva! may Thou graciously bathe even me, who stands helpless at a far off distance, with Thy far-reaching glance, beautiful like the slightly blossomed blue lily. This (mortal) will derive the *summum bonum* of existence from such (action). By such action, no loss is after all sustained by Thee. The snow-beamed (Moon) sheds the selfsame lustre on a forest as well as on a mansion.

The Arthāntara-nyāsa in the last line may be noted.

श्रीं
श्रीं

The votary appeals to the Devī to extend her glances, which are capable of being extended to an unlimited distance,

to him also as he stands separated by a very long distance from her holy presence.

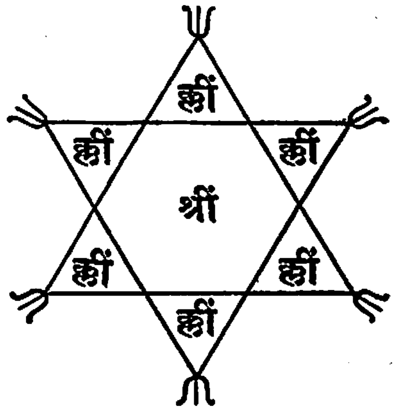
अरालं ते पालीयुगलमगराजन्यतनये
न केषामाधत्ते कुसुमशरकोदण्डकुतुकम् ।
तिरश्चीनो यत्र श्रवणपथमुल्लङ्घ्य विलस-
न्नपाङ्गव्यासङ्गो दिशति शरसंधानधिषणाम् ॥ ५८ ॥

58. Arālaṃ te pālī-yugalam aga-rājanya-tanaye
na keṣām ādhatte kusuma-śara-kodaṇḍa-kutukam;
Tiraścīno yatra śravaṇa-patham ullaṅghya vilasann
apāṅga-vyāsaṅgo diśati śara-saṃdhāna dhiṣaṇām.

O Daughter of the King of the Mountains! to whom would the arched pair of ridges (between Thine eyes and ears) not convey the grace of the bow of the flower-arrowed (god of love)? For, Thy long side-glance, directed across which (ridges) and reaching the vicinity of Thine ear, creates the impression of the mounting of an arrow (on the bow-string).

The negative interrogative of the first half of the stanza presupposes an affirmative reply. In the second

half the oblique glance of the Devī is portrayed as the mounting of an arrow on the bow-string, the eye being compared to an arrow.



स्फुरद्गण्डाभोगप्रतिफलितताटङ्कयुगलं
चतुश्चक्रं मन्ये तव मुखमिदं मन्मथरथम् ।
[1]यमारुह्य द्रुह्यत्यवनिरथमर्केन्दुचरणं
महावीरो मारः प्रमथपतये सज्जितवते ॥ ५९ ॥

59. Sphurad-gaṇḍābhoga-pratiphalita-tāṭaṅka-yugalaṃ
catuś-cakraṃ manye tava mukham idaṃ manmatha-ratham;
Yam āruhya druhyaty avani-ratham arkendu-caraṇaṃ
mahāvīro māraḥ pramatha-pataye sajjitavate.

This face of Thine, with the pair of Tāṭaṅka-s (ear-ornaments) reflected on Thy

[1] यमाश्रित्य.

glistening cheeks, I fancy, to be the four-wheeled chariot of Manmatha, mounted on which, Māra, the valiant warrior that he is, confronts the Lord of the Pramatha (hosts) who (once) got ready (for battle, mounted on) the Earth-chariot with the Sun and the Moon as its wheels.

ऐं
क्लीं
सौः

The comparison of the Devī's face to a four-wheeled chariot is realistic, the face being the body of the chariot, and the two Tāṭaṅka-s, ear-rings, suspended from the ear-lobes, and their reflected images cast on her cheeks forming the four chariot-wheels. The implication is that Manmatha, taking advantage of the beauty of the Devī's face, used it as his chariot and not only challenged the redoubtable Field Marshal of the Pramatha-gaṇa-s, who using the Earth itself as his chariot, mounted on the Sun and the Moon as its wheels, once confronted the three Pura-s, but also vanquished him with the adventitious aid of the Devī's beauty. Kaivalyāśrama suggests that 'Āśritya' would be a better reading for 'Āruhya', remarking that it would be highly improper to conceive of Manmatha mounting on the Devī's countenance.

सरस्वत्याः सूक्तीरमृतलहरीकौशलहरीः
पिबन्त्याः शर्वाणि श्रवणचुलुकाभ्यामविरलम्[1] ।
चमत्कारश्लाघाचलितशिरसः कुण्डलगणो
झणत्कारैस्तारैः प्रतिवचनमाचष्ट इव ते ॥ ६० ॥

60. Sarasvatyāḥ sūktīr amṛta-laharī-kauśala-harīḥ
pibantyāḥ śarvāṇi śravaṇa-culukābhyām aviralam;
Camatkāra-ślāghā-calita-śirasaḥ kuṇḍala-gaṇo
jhaṇatkārais tāraiḥ prati-vacanam ācaṣṭa iva te.

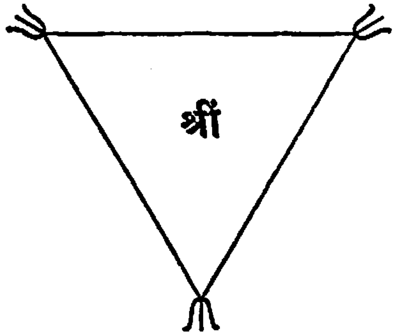
O Consort of Śarva! while Thou hast been continuously drinking in, with the hollow of Thine outstretched ears, the sweet words of the goddess Sarasvatī, which keep far in the background the flood of nectar, and been shaking Thy head by way of appreciating the merit (of the composition), Thy various ear ornaments echo in unison, as it were, with loud chimes.

The sweet words of the goddess Sarasvatī—in praise of the Devī. The implication is that the Goddess of Learning, in her attempt to please her patron and win her approbation, had produced such an exquisitely beautiful composition, wherein she had risen to the

1 ०मविरतम्.

exalted heights of the art of Poesy, her own field, as to have wrung from the Devī an appreciation indicated by the involuntary shaking of her head; not merely that, but also the Devī's ear ornaments, inanimate though they were, chimed in unison with their mistress's thoughts, as if touched by the description of their mistress's greatness.

Lakṣmīdhara construes the stanza in a different manner altogether, taking the sweet words as coming from the mouth of the Devī herself, on hearing which Sarasvatī, the goddess of learning, is so much overpowered by their grace, as to express her approbation by shaking her head, when her ear ornaments also chimed in unison. Lakṣmīdhara takes the last word 'Te' in the stanza as applying to 'Sūktīḥ', ignoring the proximity of the word, 'Sarasvatyāḥ', which immediately precedes it. While, therefore, the natural arrangement of the words in the stanza support our rendering given above, it must be admitted, in Lakṣmīdhara's defence, that the very design of the author in describing the Devī from head to foot in the latter part of the poem lends support to Lakṣmīdhara's interpretation, as this stanza is ostensibly in praise of the 'Vāg-jharī', sweet



flow of words of the Devī, and does not pertain to the proficiency of Sarasvatī in her art, as it is not germane to the topic of this part of the poem. Adopting the same line of argument, it may be noted that the position, assumed by the other commentators and followed by us in our rendering, is strengthened, as the description by the poet of the Devī's shaking of her head in appreciation of Sarasvatī's Vāg-jharī comes within the design adopted by the author in the latter part of the poem, such description being only of the Devī's face.

असौ नासावंशस्तुहिनगिरिवंशध्वजपटि
त्वदीयो नेदीयः फलतु फलमस्माकमुचितम् ।
[1]वहन्नन्तर्मुक्ताः [2]शिशिरतरनिश्वासघटिताः
समृद्ध्या [3]यस्तासां बहिरपि च मुक्तामणिधरः ॥ ६१ ॥

61. Asau nāsā-vaṃśas tuhina-girivaṃśa-dhvajapaṭi
tvadīyo nedīyaḥ phalatu phalam asmākam ucitam;
Vahann antar muktāḥ śiśira-tara-niśvāsa-ghaṭitāḥ
samṛddhyā yas tāsāṃ bahir api ca muktā-maṇidharaḥ.

O Flag of the staff (dynasty) of the snow-capped Mountain! may this, the bamboo of Thy nose, immediately bear us the cherished

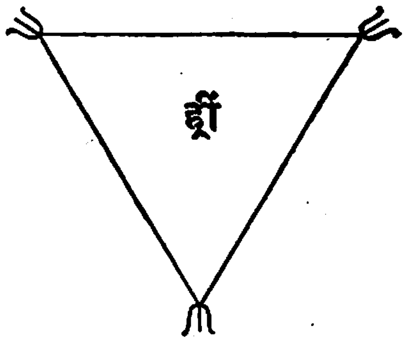
[1] वहत्यन्त॰. [2] शिशिरकर॰.
[3] यत्तासां.

fruit. Bearing in its (hollow) interior pearls, kept in their places by Thy very cool breath, it wears a pearl outside also, there being an abundance of them (pearls therein).

Flag—Here is a clever metaphorical reference made by the poet to the Devī, the daughter of Himavat, she being represented by implication as the flag conspicuously floating at the top of the dynasty of Himavat which is represented to be the bamboo staff on which the flag floats.

Staff—note the pun on the original word 'Vaṃśa', which means 'bamboo', as well as 'dynasty'. Here the Devī's nose is compared to the bamboo, which encloses a hollow within and which, according to the tradition obtaining among Saṃskṛt writers, is described as producing pearls. *The cherished fruit*—ostensibly the pearl of the bamboo, but really the Kaivalya sought from the Devī. The fact that the Devī's nose wears as an ornament a pearl outside, is taken advantage of by the poet, who represents it as one of the pearls in the hollow of the bamboo-like nose, cast by the exhaling breath of the Devī and forming an index, as it were, to the pearls inside. Lakṣmīdhara adopts the following reading: 'Vahaty antar muktāḥ śiśirakara-niśvāsa-galitaṃ samṛddhyā yat tāsāṃ bahir api ca muktā-maṇi-dharaḥ', and takes 'Śiśirakara', which means the 'Moon', as indicating the breath passing through the left (Iḍā) Nāḍī, wherein, according to Yogaśāstra, the Moon functions.

Then he construes the compound word 'Muktā-maṇi-dharaḥ' as 'Muktā-manim dhṛtavān', and not satisfied with this, suggests as a better reading, 'Muktā-maṇim adhāt'. In that case the latter half would mean: 'It bears pearls in its (hollow) interior and hence wears a pearl outside also, cast as it were by the lunar (left nostril) breath,



there being an abundance of them (pearls therein).' Herein is reference to the South Indian custom of boring a hole through the left side of the nose of women, so as to attach an ornament with a pearl pendant.

प्रकृत्यारक्तायास्तव सुदति दन्तच्छदरुचेः
प्रवक्ष्ये सादृश्यं जनयतु फलं विद्रुमलता ।
[1] न बिम्बं [2]त्वद्बिम्बप्रतिफलनरागादरुणितं
तुलामध्यारोढुं कथमिव न लज्जेत[3] कलया ॥ ६२ ॥

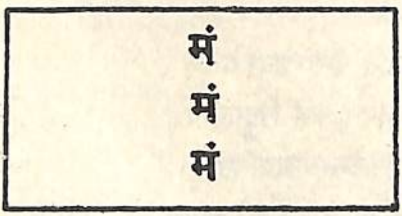
1 क बिम्बं.　　　　2 तद्बिम्ब०; इविम्ब०.

3 विलज्जेत.

62. Prakṛtyāraktāyās tava sudati dantacchada ruceḥ
pravakṣye sādṛśyaṃ janayatu phalaṃ vidruma-latā;
Na bimbaṃ tvadbimba-pratiphalana-rāgād aruṇitaṃ
tulām adhyāroḍhuṃ katham iva na lajjeta kalayā.

O (Goddess) with beautiful (rows of) teeth! I shall presently name what equals the lustre of Thy naturally red lips. Let the coral creeper bear fruit. It is not the Bimba fruit. Having turned red because of the redness caused by the reflection of Thy form, how will it not feel ashamed to be weighed in the balance, even to the slightest extent?

Having described the nose of the Devī, the poet next proceeds to describe her lips, but finds himself baffled



in calling to mind any object in Nature, which, like the Devī's body, from head to foot, is of a naturally red colour and at the same time has a part redder still corresponding to her lips. In the first flush, he lands on the coral creeper, which is of a similar hue, root and branch, and as he could not conceive of any part of it

comparable to the Devī's lips, he fancies that, possibly, when the creeper bears fruit, the latter might be redder still and on that account resemble the Devī's lips. But as he has not heard of or seen the coral fruit, he pauses and is forced to say, 'Let the coral-creeper bear fruit'. Then he lights on the Bimba fruit as an alternative, but has to reject that also for the reasons stated in the stanza. The reading 'Dṛg-bimba-pratiphalana' means, 'caused by the reflection of the sun (one of the Devī's eyes) thereon', the underlying idea being apparently that the Bimba fruit has its colour turned to red only as it ripens under the influence of the Sun's rays; while the reading 'Tad-bimba', etc. means 'caused by the reflection of the lips themselves', the word 'Tad' indicating 'Dantacchada', i.e. lips. *How will it not feel ashamed*, etc.?—as the Bimba fruit does not make the slightest approach in point of colour to the Devī's lips, it is bound to feel ashamed at the very suggestion that it should stand such a comparison.

स्मितज्योत्स्नाजालं तव वदनचन्द्रस्य पिबतां
चकोराणामासीदतिरसतया चञ्चुजडिमा ।
अतस्ते शीतांशोरमृतलहरीमम्लरुचयः[1]
पिबन्ति स्वच्छन्दं निशि निशि भृशं काञ्जिकधिया ॥ ६३ ॥

63. Smita-jyotsnā-jālaṃ tava vadana-candrasya pibatāṃ
cakorāṇām āsīd ati-rasatayā cañcu-jaḍimā;

[1] ०माम्लरुचयः.

Atas te śītāṃśor amṛta-laharīm amla-rucayaḥ
pibanti svacchandaṃ niśi niśi bhṛśaṃ kāñjika-dhiyā.

There was satiety in the beaks (reached), owing to excessive sweetness, by the Cakora birds drinking the moonlight-like smile on Thy moon-like face. Hence, eager to taste something sour they freely drink every night, ardently, the nectar flowing from the Moon, in the belief that it is gruel.

Something sour—by way of a change. *Gruel*—which resembles nectar in appearance.

ह्रीं

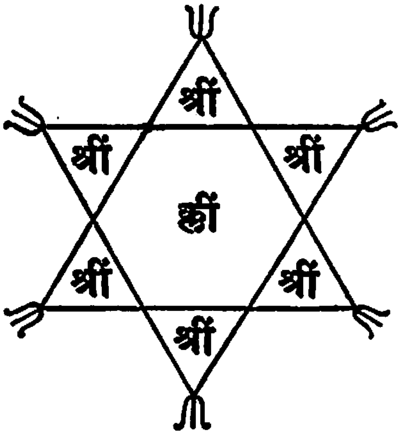
अविश्रान्तं पत्युर्गुणगणकथाम्रेडनजपा
जपापुष्पच्छाया तव जननि जिह्वा जयति सा ।
यदग्रासीनायाः स्फटिकदृषदच्छच्छविमयी[1]
सरस्वत्या मूर्तिः परिणमति माणिक्यवपुषा ॥ ६४ ॥

1 ०च्छविरुचिः.

64. Aviśrāntaṃ patyur guṇa-gaṇa-kathāmreḍana-japā
japā-puṣpac-chāyā tava janani jihvā jayati sā;
Yad-agrāsīnāyāḥ sphaṭika-dṛṣad-acchac-chavi-mayī
Sarasvatyā mūrtiḥ pariṇamati māṇikya-vapuṣā.

O Mother! glory to that tongue of Thine, which is of the colour of the Japā flower, and which unceasingly mutters prayers, reiterating the glorious achievements of Thy Lord, while the crystal-like, bright white body of Sarasvatī seated at the tip (of Thy tongue) gets transformed into a ruby.

Ruby—as a result of the piece of crystal being set off against a red background.



रणे जित्वा [1]दैत्यानपहृतशिरस्त्रैः कवचिभि-
निवृत्तैश्चण्डांशत्रिपुरहरनिर्माल्यविमुखैः ।
विशाखेन्द्रोपेन्द्रैः [2]शशिविशदकर्पूरशकला
[3]विलीयन्ते मातस्तव वदनताम्बूलकबलाः ॥ ६५ ॥

65. Raṇe jitvā daityān apahṛta-śirastraiḥ kavacibhir
nivṛttaiś caṇḍāṃśa-tripurahara-nirmālya-vimukhaiḥ;
Viśākhendropendraiḥ śaśi-viśada-karpura-śakalā
vilīyante mātas tava vadana-tāmbūla-kabalāḥ.

O Mother! the (chewed) betel and nut (mixed) with the powder of refined camphor radiant like the moon, (spit) off Thy mouth, is eagerly set upon by Viśākha, Indra and Upendra, on their return after vanquishing the Daitya-s in battle, with their head-gear doffed and clad in armour, having given up the offal of Tripurahara as falling to the share of Caṇḍa.

Viśākha—Skanda, the commander-in-chief of the celestial army. *Upendra*—Viṣṇu. *Caṇḍa*—a devotee

[1] दैत्यानुपहृत०
[2] शशिशिशिर०
[3] विलिप्यन्ते; विलुप्यन्ते.

of Śiva, worshipped as one of the Pañcamūrti-s in Śiva shrines, whose privilege it is to claim as his the Nirmālya, what is thrown off by his Lord. Skanda and his lieutenants, returning victorious from the battlefield, are represented here as sharing among themselves the chewed betel, nut and refined camphor spat out of the Devī's mouth, viewing it as a worthy meed for their trouble, after giving up to Caṇḍa the undisputed ownership of Śiva's offal. The doffing of the headgear is by way of showing their veneration for the Devī.



विपञ्च्या गायन्ती विविधमपदानं पुररिपो-[1]
स्त्वयारब्धे वक्तुं चलितशिरसा[2] साधुवचने ।
तदीयैर्माधुर्यैरपलपिततन्त्रीकलरवां
निजां वीणां वाणी निचुलयति चोलेन निभृतम् ॥ ६६ ॥

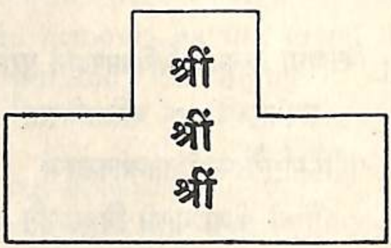
1 पशुपते.

2 स्खलितवचसा; ललितवचसा.

66. Vipañcyā gāyantī vividham apadānaṃ puraripos
tvayārabdhe vaktuṃ calita-śirasā sādhu-vacane;
Tadīyair mādhuryair apalapita-tantrī-kala-ravāṃ
nijāṃ vīṇāṃ vāṇī niculayati colena nibhṛtam.

Vāṇī, rendering upon the harp (songs recounting) the various past achievements of Puraripu, quietly covers with its sheath her own instrument, the sweet notes of whose strings being far excelled by the soft melody of the words of praise with which Thou began, shaking Thy head to applaud (her rendering).

Vāṇī—Sarasvatī, the Goddess of Learning. *Puraripu*—Lord Śiva. The sweet music of the Devi's words so far excelled the melodious notes produced by the delicate touches of Sarasvatī on her harp, that the latter, so well reputed as the finest player



on the harp, the instrument ever associated with her name, quietly laid it aside and began to cover it with its sheath, as there was little chance of her making

the feeblest approach even with her instrument to the Devī's melodious voice.

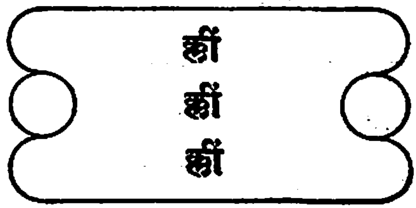
कराग्रेण स्पृष्टं तुहिनगिरिणा वत्सलतया
गिरीशेनोदस्तं मुहुरधरपानाकुलतया ।
करग्राह्यं शंभोर्मुखमुकुरवृन्तं गिरिसुते
कथंकारं ब्रूमस्तव [1]चिबुकमौपम्यरहितम् ॥ ६७ ॥

67. Karāgreṇa spṛṣṭaṃ tuhina-giriṇā vatsalatayā
giriśenodastaṃ muhur adhara-pānākulatayā;
Kara-grāhyaṃ śaṃbhor mukha-mukura-vṛntaṃ giri-sute
kathaṃ-kāraṃ brūmas tava cibukam aupamya-rahitam.

O Daughter of the Mountain! in what manner shall we describe Thy chin, touched by Himavat with the tips of his fingers by way of showing his affection towards his child, raised often and often by the Lord of the Mount (Kailāsa) with eagerness to implant a kiss, fit to be fondly handled by Śambhu, matchless and forming the base of Thy mirror-like face?

[1] चुबुक॰

This stanza describes the chin of the Devī.



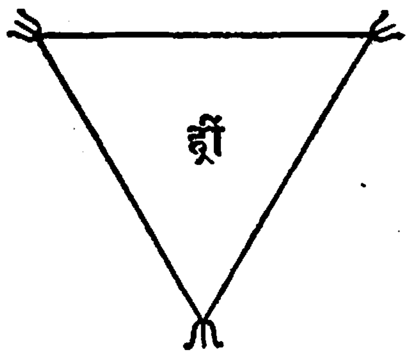
भुजाश्लेषान् नित्यं पुरदमयितुः कण्टकवती
तव ग्रीवा धत्ते मुखकमलनालश्रियमियम् ।
स्वतः श्वेता कालागुरुबहुलजम्बालमलिना
मृणालीलालित्यं वहति यदधो[1] हारलतिका ॥ ६८ ॥

68. Bhujāśleṣān nityaṃ pura-damayituḥ kaṇṭakavatī
tava grīvā dhatte mukha-kamala-nālaśriyam iyam;
Svataḥ śvetā kālāguru-bahula-jambāla-malinā
mṛṇāli-lālityaṃ vahati yadadho hāralatikā.

This neck of Thine, horripilated often owing to the embrace of the vanquisher of the (three) Pura-s, assumes the aspect of the stalk of Thy lotus-like face, for the reason that the pearl necklace (worn) thereunder, itself white, but rendered dark owing to the profuse application of the black mud-like Aguru paste, attains the beauty of the tender part of the lotus stalk.

[1] यदहो.

The Devī's face is the lotus, her horripilated neck is its stalk covered with horny processes and the pearl necklace with the dark Aguru paste is the tender part of the stalk embedded in the mud.



गले रेखास्तिस्रो गतिगमकगीतैकनिपुणे
[1]विवाहव्यानद्धप्रगुणगुणसंख्याप्रतिभुवः ।
विराजन्ते नानाविधमधुररागाकरभुवां
त्रयाणां ग्रामाणां स्थितिनियमसीमान इव ते ॥ ६९ ॥

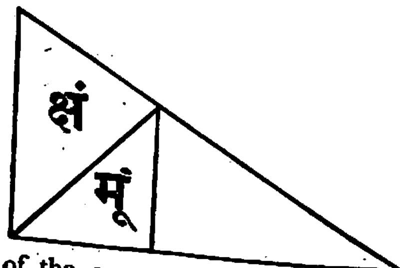
69. Gale rekhās tisro gati-gamaka-gītaika-nipuṇe
vivāha-vyānaddha-praguṇa-guṇa-saṃkhyā-pratibhuvaḥ;
Virājante nānā-vidha-madhura-rāgākara-bhuvām
trayāṇāṃ grāmāṇāṃ sthiti-niyama-sīmāna iva te.

O unique demonstrator of procedure, undulations and song! on Thy neck shine forth three lines, as though denoting the number of

[1] ०नद्धत्रिगुण०

strings made of twisted threads auspiciously tied (round the neck) during (Thy) marriage forming as it were the boundaries demarcating the positions of the three Grāma-s, which constitute the treasure-mine of the various kinds of melodious modes of music.

Procedure—differentiated as Mārga and Deśī, according to the science of music; the former is the original type known as the Brahma-gītā, adopted when music came into vogue, while the latter represents the types adopted in the different Deśa-s or parts of the country. *Undulations*—due to variations in the modulation. *Song*—words set to music, i.e. musical compositions. *Grāma-s*—musical scales, known as Saḍja-, Madhyama- and Gāndhāra-grāma-s, according as they commence from Ṣaḍja-, Madhyama- and Gāndhāra-svara-s. The last Grāma is not in vogue in our world, while the second is recognized by some old writers to have been in vogue in their days. It is not, however, recognized nowadays by modern exponents, such as Veṅkaṭamakhin. Evidently all the three are known to celestial music. Kaivalyāśrama makes mention of the Pañcama-grāma in the place of the Gāndhāragrāma.



मृणालीमृद्वीनां तव भुजलतानां चतसृणां
चतुर्भिः सौन्दर्यं सरसिजभवः स्तौति वदनैः ।
नखेभ्यः संत्रस्यन् [1]प्रथममथनादन्धकरिपो-
श्चतुर्णां शीर्षाणां[2] सममभयहस्तार्पणधिया ॥ ७० ॥

70. Mṛṇālī-mṛdvīnāṃ tava bhuja-latānāṃ catasṛṇāṃ
caturbhiḥ saundaryaṃ sarasijabhavaḥ stauti vadanaiḥ;
Nakhebhyaḥ saṃtrasyan prathama-mathanād andhaka-ripoś
caturṇāṃ śīrṣāṇāṃ samam abhaya-hastārpaṇa-dhiyā.

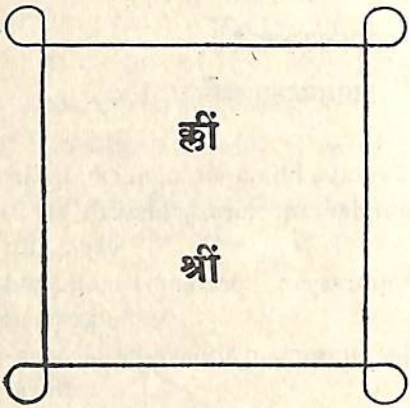
The lotus-born (Brahman) praises the beauty of Thy four creeper-like arms, with his four faces, afraid of the nails of the enemy of Andhaka, one of their fellows (the fifth head) having been once chopped off, in the belief that (the Devī's arms) would vouchsafe safety to his four (remaining) heads at the same time.

Afraid of—and therefore seeking the Devī's grace, so as to ward off a similar contingency. *The enemy of*

1 ०प्रथमदमना०

2 वक्त्राणां.

Andhaka—Śiva. The allusion is to the chopping off of the fifth head of Brahman by Paramaśiva. The story goes that Brahman had originally five heads like Paramaśiva and was vaunting, on that account, to have attained equality with the latter. Hence, to teach him a salutary lesson, Paramaśiva punished him thus



and deprived him, once for all the reason for such vain glory.

नखानामुद्द्योतैर्नवनलिनरागं विहसतां
करणां ते कान्ति कथय कथयामः कथमुमे ।
कयाचिद्वा साम्यं भजतु कलया हन्त कमलं
यदि क्रीडल्लक्ष्मीचरणतललाक्षारुणदलम्[1] ॥ ७१ ॥

71. Nakhānām uddyotair nava-nalina-rāgaṃ vihasatām
karāṇāṃ te kāntiṃ kathaya kathayāmaḥ
katham ume;
Kayācid vā sāmyaṃ bhajatu kalayā hanta kamalaṃ
yadi krīḍal-lakṣmī-caraṇa-tala-lākṣā-ruṇadalam.

1 ०लाक्षारसचणम्.

O Umā! how shall we characterize the splendour of Thy hands which, with the lustre of their finger-nails, throw into the background the bright hue of the newly bloomed lotus? Pray tell us. In case the lotus (has) its petals turned red (from contact) with the lac-dye on the soles of Lakṣmī's feet playing upon it, then, by all means let it (the lotus) somewhat resemble (Thy hands), as it cannot be helped.

The underlying idea is that there is nothing comparable to the splendour of the Devī's hands, and if at all an approach is made to it by any thing, it is by the lotus flower. Even that is due to its having derived its hue from the lac-dye on Lakṣmī's feet playing upon it.

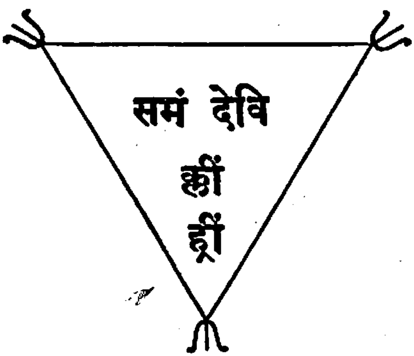


समं देवि स्कन्दद्विपवदनपीतं स्तनयुगं
तवेदं नः खेदं हरतु सततं प्रस्नुतमुखम् ।
यदालोक्याशङ्काकुलितहृदयो हासजनकः
स्वकुम्भौ हेरम्बः परिमृशति हस्तेन झडिति ॥ ७२ ॥

72. Samaṃ devi skanda-dvipa-vadana-pītaṃ stana-yugaṃ
tavedaṃ naḥ khedaṃ haratu satataṃ prasnuta-mukham;
Yad ālokyāśaṅkākulita-hṛdayo hāsa-janakaḥ
sva-kumbhau herambaḥ parimṛśati hastena jhaṭiti.

O Goddess! may Thy breasts, ever flowing with milk and sucked simultaneously by Skanda and Dvipa-vadana—on seeing which Heramba, his mind distracted, with doubt, suddenly touches his own pair of frontal globes with his hand, creating laughter—drive away our misery.

Dvipa-vadana—the elephant-faced, i.e. Gaṇeśa.



Heramba—is also Gaṇeśa. *Doubt*—as to whether he was sucking from the frontal globes of his own head or from his mother's breast. The confusion is due to the close similarity between the two pairs, to express which he scratches his head with his hand.

अमू ते वक्षोजावमृतरसमाणिक्यकुतुपौ[1]
न संदेहस्पन्दो नगपतिपताके मनसि नः ।
पिबन्तौ तौ यस्मादविदितवधूसंगमरसौ [2]
कुमारावद्यापि द्विरदवदनक्रौञ्चदलनौ ॥ ७३ ॥

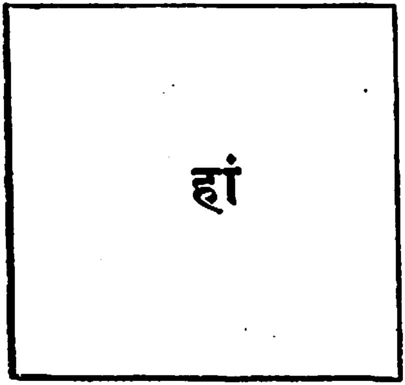
73. Amū te vakṣojāv amṛtarasa-māṇikya-kutupau
na saṃdeha-spando nagapati-patāke manasi naḥ;
Pibantau tau yasmād avidita-vadhū-saṃgama-rasau
kumārāv adyāpi dvirada-vadana-krauñca-dalanau.

O emblem of the Lord of the Mountains! These two breasts of Thine are verily containers (chiselled out) of ruby and filled with nectar. There is not even the slightest doubt in our minds (about this). As Dvirada-vadana and Krauñca-dalana who drink (out of the two) are innocent of copulative pleasure, they are, even today, children.

Dvirada-vadana—Gaṇeśa. *Krauṇca-dalana*—the breaker of Krauñcādri, i.e. Skanda. *Are, even today, children*—as both Gaṇeśa and Skanda, though long past

1 ०माणिक्यकलशौ.
2 ०वधूसङ्गरसिकौ.

the age of childhood, are ever in the enjoyment of the Bliss of the Brahman, the idea of copulative pleasure does not at all enter their minds, even though they are ever in the company of Siddhilakṣmī and Devasenā, their respective consorts, and as such are verily children even today, being innocent of the worldly pleasures so often associated with the company of women.



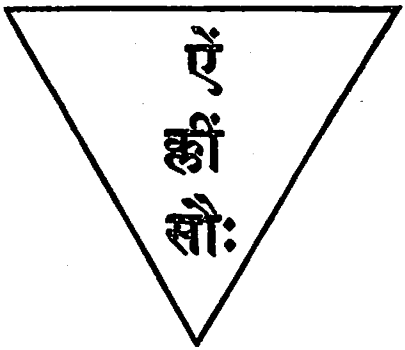
वहत्यम्ब स्तम्बेरमदनुजकुम्भप्रकृतिभिः
समारब्धां मुक्तामणिभिरमलां हारलतिकाम् ।
कुचाभोगो विम्बाधररुचिभिरन्तः शबलितां
प्रतापव्यामिश्रां पुरदमयितुः[1] कीर्तिमिव ते ॥ ७४ ॥

74. Vahaty amba stamberama-danuja-kumbha-prakṛtibhiḥ
samārabdhāṃ muktā-maṇibhir amalāṃ hāra-latikām;
Kucābhogo bimbādhara-rucibhir antaḥ śabalitāṃ
pratāpa-vyāmiśrāṃ pura-damayituḥ kīrtim iva te.

1 पुरविजयिनः.

O Mother! the region of Thy breasts wears a creeper-like lucid garland, strung with pearls from the skull of Stamberama-danuja, its natural lustre variegated with the reflected lustre of Thy bimba lips, (thus) resembling the fame of the vanquisher of the (three) Pura-s intermixed with his valour.

Skull of Stamberama danuja—i.e. of Gajāsura, a demon in the form of an elephant, said to have been vanquished by Śiva, who, to mark his victory over him, wore his hide as a garment. Pearls of various colours, according to tradition, are said to be found in the skull of an elephant, the hollow of a bamboo, the hood of a snake, the cloud, the sugarcane and the pearl-oyster. The pearls obtained from the skull of Gajāsura are worn by the Devī as a trophy round her neck. Again, fame is described by poets as of a white colour and valour as of a red colour. Hence the comparison between the pearl necklace of the Devī tinged with the red lustre of her lips and the fame and valour of her Lord.



तव स्तन्यं मन्ये धरणिधरकन्ये[1] हृदयतः
पयःपारावारः परिवहति सारस्वत इव[2] ।
दयावत्या दत्तं द्रविडशिशुरास्वाद्य तव यत्
कवीनां प्रौढानामजनि कमनीयः कवयिता ॥ ७५ ॥

75. Tava stanyaṃ manye dharaṇi-dhara-kanye hṛdayataḥ
payaḥ-pārāvāraḥ parivahati sārasvata iva;
Dayāvatyā dattaṃ draviḍa-śiśur āsvādya tava yat
kavīnāṃ prauḍhānām ajani kamanīyaḥ kavayitā.

O Daughter of the Mountain! I fancy that the ocean of the milk of poesy rising out of Thy heart verily causes the milk of Thy breasts to flow, on swallowing which (milk) given by Thee with grace, the Dravidian child became the poet laureate among great poets.

Thy heart—the Devī's heart is here represented to contain the ocean of the milk of poesy, which ebbs and flows there. During spring tide the milk of poesy overflows and mixes with the milk of her breasts. No wonder that the Dravidian child, nursed on such milk coupled with the Devī's grace, developed poetic talent of a high order.

1 तुहिनगिरिकन्ये.
2 सारस्वतमिव.

Regarding the identity of the infant prodigy, the Draviḍa śiśu here referred to, there are various versions. Lakṣmīdhara, Kaivalyāśrama and others maintain that the reference is to Śaṃkara-bhagavatpāda himself. The story is, according to Kaivalyāśrama, as follows: Śaṃkarā's father, who was a pious devotee of the Devī, would never fail to visit the local temple every day and, after bathing the Devī with milk and doing Pūjā, was in the habit of returning home with a small quantity of Nirmālya milk with which his little child was fed every day. When he had to be temporarily absent from his village, he left instructions with his wife that the Pūjā should be performed by her as usual during his absence. She was carrying out her husband's mandate, but as she had to keep aloof during her menstrual period, she directed her child, the infant Śaṃkara, to go to the temple and perform Pujā in her stead. The child, in his simplicity, was under the impression that the milk was intended to be drunk by the Devī and felt surprised that the Devī would not partake of it. When at the importunity of the child, the Devī drank all the milk, he burst into tears and called upon her to return to him the usual quantity intended for his use. The Devī, out of compassion, suckled the child, whereupon it burst into rhapsodies of praise and returned home singing songs which automatically came out of his mouth. Just then the child's father returned from his journey and greeted him with inexpressible joy. The Devī soon appeared to the father in a dream and prophesied a remarkable career for the child blessed by her breast-feeding.

Kāmeśvarasūri, after narrating the above, gives another version of it adding that that version was current at Kāñcī and its neighbourhood in his days. In this version the father, who is very poor, is out on his begging excursion, while the mother is away fetching water from the river, and the child, suddenly waking up in his cradle, cries for milk. Pārvatī and Parameśvara, who happen just then to pass that way in their Ākāśayāna, hear the appealing cries of the infant and hie thither, when Pārvatī takes the child in her arms and suckles him out of compassion. The rest of the story is the same as the previous one.

There is yet another account given in the Malayalam edition of *Saundarya-laharī* by Kaṇṭiyūr Mahādeva Śāstrin, in his commentary on the forty-first stanza, i.e. the last of the *Ānanda-laharī* portion. According to this version the entire work was by a Siddha of the name of Draviḍa-śiśu, who had it inscribed on the slopes of the Mount Kailāsa and when Śaṃkara-bhagavatpāda paid a visit to the Mount as a pilgrim and was reading the work, the Devī called the attention of the Siddha thereto and commanded him to wipe off the work as it contained profound secrets not to be revealed to mortals. Even before the Siddha carried out the said command, Śaṃkara was able to commit to memory forty-one stanzas at random out of the hundred. Before he could memorize the rest the entire work had been cleanly wiped off by the Siddha. On his return home Śaṃkara wrote out from memory the forty-one stanzas, which now form the first part of the work and composed

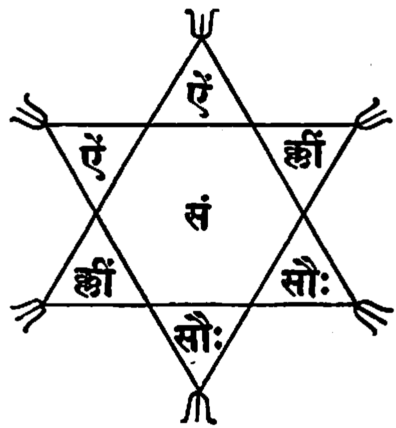
the other stanzas requisite to make up the one hundred. The difference in the style and theme between the two parts is given out as a reason for credence being attached to this story of the authorship of the work. Draviḍa-śiśu's marvellous powers of word portraiture are ascribed in this story to his having been fed on the Devī's milk. Mahādeva Śāstrin gives this story for what it is worth and does not express any opinion of his own on its authenticity.

Another commentator, the author of *Sudhā-vidyotinī*, says that the Draviḍa-śiśu referred to is one Pravarasena, son of Dramiḍa, a Kṣattriya prince of the Dramiḍa country. This commentator, whose name cannot be traced, says that he is the son of Pravarasena and claims that the account given by him is authentic as it is based on the direct testimony of the Dramiḍa-śiśu himself, i.e. his father, the child of Dramiḍa. The story is that Dramiḍa, as soon as Pravarasena was born, was advised by his minister Śuka that the birth of the son was an evil portent for his family and should the child be allowed to survive, he would lose his kingdom. The king ordered his men to abandon the child in the neighbouring hill tracts. A tiger carried the child to its cavern and left him at its mouth taking him to be a bundle of gems. The child soon became reminiscent of his Yogic powers acquired during his previous birth and began to praise the Devī, who, taking pity on the child, nursed him. Some time thereafter the child was rescued by a party of hunters and restored to the throne.

Yet others look upon Śrī Jñānasaṃbandha as the Draviḍa-śiśu. He is one of the four reputed Tamil saints, (the others being Appar, Sundarar and Māṇikya-vācakar) who are the authors of several hymns in praise of Śiva and are almost deified throughout the Tamil country. Śrī Jñānasaṃbandha is said to be a native of Sirkaczi. His father, Śivapāda-hṛdaya and his mother, Bhagavatī, were pious Brāhmaṇa-s, ever devoted to the worship of the deity presiding over the local Śiva temple. By the Lord's grace a child was born to them after a long penance. One day, when this child was about three years old, he was taken to the temple tank by Śivapāda-hṛdaya, who leaving him on the ghat, went to bathe in the tank. The child, left alone in an unfamiliar environment, soon began to cry calling out "Mother! Father!" This touched the heart of the Lord Śiva of the temple, who at once asked his spouse to take the child and feed him with her milk. The child was soon appeased and stood there with milk flowing out of his mouth. On noticing this, the father who returned after bathing, questioned him as to who had suckled him. Whereupon the child burst forth into a song in praise of Śiva and became later in life one of the recognized bards of Tamil hymns. Śrī Jñāna-saṃbandha is said to have flourished about twelve centuries ago and was hence possibly a contemporary of Śaṃkara-bhagavatpāda.

It has to be noted, however, that the two stories narrated here, which have a direct bearing on Śaṃkara-bhagavatpāda as the Draviḍa-śiśu, are not borne out by

any accounts of Śrī Śaṃkarācārya's life and times, and the fact that Śaṃkarācārya would not have given such a high testimonial to himself as indicated by the last line of the stanza, but would probably have couched a reference to his capacity as a poet in much milder language, militates against the position taken by Lakṣmīdhara and others.



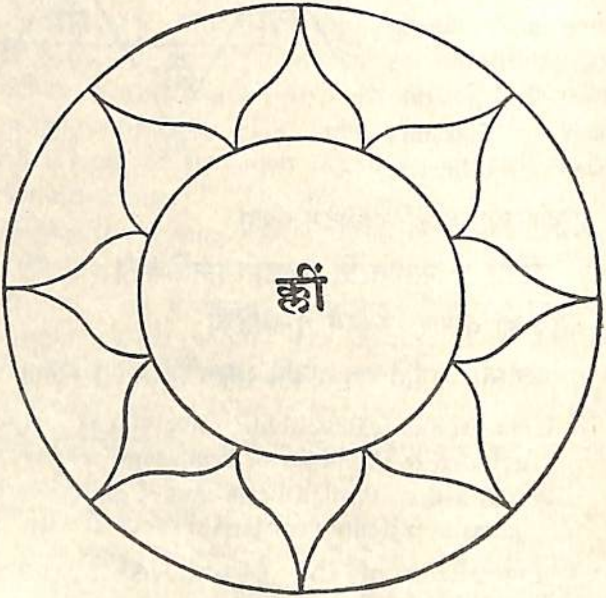
हरक्रोधज्वालावलिभिरवलीढेन वपुषा
गभीरे ते नाभीसरसि कृतसङ्गो मनसिजः ।
समुत्तस्थौ तस्मादचलतनये धूमलतिका
जनस्तां जानीते तव जननि रोमावलिरिति ॥ ७६ ॥

76. Hara-krodha-jvālāvalibhir avalīḍhena vapuṣā
gabhīre te nābhī-sarasi kṛta-saṅgo manasijaḥ;
Samuttasthau tasmād acala-tanaye dhuma-latikā
janas tāṃ jānīte tava janani romāvalir iti.

O Daughter of the Mountain! Manasija drowned himself in the tank of Thy navel with his body enveloped in the flames caused by Hara's anger. Thence rose a creeper-like

(column of) smoke. O Mother! the world takes it to be the line of down (above Thy navel).

Manasija—Manmatha, the god of love. Here the popular notion that flame, when quenched, will send up smoke, is effectively made use of by the poet. The allusion is to the burning of Manmatha by Hara, when the former tried to rouse the passion of the latter.



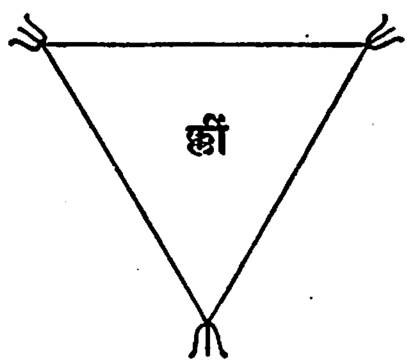
यदेतत् कालिन्दीतनुतरतरङ्गाकृति शिवे
कृशे मध्ये किंचिज्जननि तव तद् भाति सुधियाम् ।

विमर्दादन्योऽन्यं कुचकलशयोरन्तरगतं
तनूभूतं व्योम प्रविशदिव नाभिं कुहरिणीम् ॥ ७७ ॥

77. Yad etat kālindī-tanu-tara-taraṅgākṛti śive
kṛśe madhye kiṃcij janani tava tad bhāti sudhiyām;
Vimardād anyo 'nyaṃ kuca-kalaśayor antara-gataṃ
tanū-bhūtaṃ vyoma praviśad iva nābhiṃ kuhariṇīṃ.

O Spouse of Śiva, Mother (mine)! this something, assuming the form of the ripples of Kālindī on Thy slim waist, appears to the enlightened (to be) the attenuated Ether intervening the two pot-like breasts, entering the hole of Thy navel, owing to the pressing against each of the two (breasts).

Something—the Romāvalī. *Kālindī*—the daughter of Mount Kalinda, i.e. the Yamunā whose water is represented to be of a dark colour. *Ether*—is also represented as dark in colour. This stanza also describes the Romāvalī of the Devī. The Ether, when pressed, is represented as seeking shelter in the navel.



स्थिरो गङ्गावर्तः स्तनमुकुलरोमावलिलता-
[1]निजावालं कुण्डं कुसुमशरतेजोहुतभुजः ।
रतेर्लीलागारं किमपि तव नाभिर्गिरिसुते[2]
बिलद्वारं सिद्धेर्गिरिशनयनानां विजयते ॥ ७८ ॥

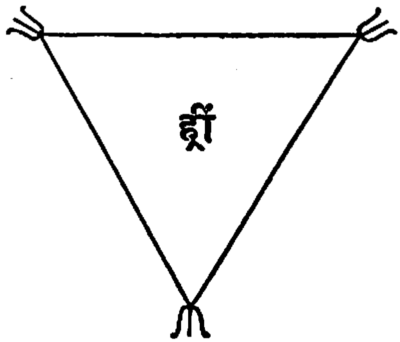
78. Sthiro gaṅgāvartaḥ stana-mukula-romāvali-latā-
nijāvālaṃ kuṇḍaṃ kusumaśara-tejo-huta-bhujaḥ;
Rater līlāgāraṃ kim api tava nābhir giri-sute
biladvāraṃ siddher giriśa-nayanānāṃ vijayate.

O Daughter of the Mountain! all glory to Thy navel (which may be characterized) in some such way (as) a motionless eddy of the Gaṅgā; a trench for the growth of the creeper of the line of down, with the breasts as buds; the pit for maintaining the sacrificial Fire of the prowess of the flower-arrowed (Kusuma-śara); the pleasure-bower of Rati; the mouth of the cavern for the attainment (of Yoga) by Giriśa's eyes!

This stanza gives a description of the Devī's navel, as assuming various aspects. *Kusuma-śara*—literally the

1 कलावालं.
2 नाभीति गिरिजे.

flower-arrowed, i.e. Manmatha, the god of love. *Mouth of the cavern*—Yogin-s resort to secluded spots such as caverns of hills for practising Yoga and thereby attaining bliss. The Devī-s navel is compared to such a spot resting in which the eyes of Giriśa (as so many Yogin-s) seek to attain bliss.



निसर्गक्षीणस्य स्तनतटभरेण क्लमजुषो
नमन्मूर्तेर्नाभौ[1] वलिषु च शनैस्त्रुट्यत इव ।
चिरं ते मध्यस्य त्रुटिततटिनीतीरतरुणा
समावस्थस्थेम्नो भवतु कुशलं शैलतनये ॥ ७९ ॥

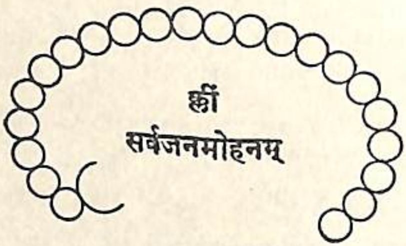
79. Nisarga-kṣīṇasya stana-taṭa-bhareṇa klama-juṣo
namanmūrter nābhau valiṣu ca śanais truṭyata iva;
Ciraṃ te madhyasya truṭita-taṭinī-tīra-taruṇā
Samāvastha-sthemno bhavatu kuśalaṃ śaila-tanaye.

O Daughter of the Mountain! may safety be vouchsafed to Thy waist, which is by

[1] ०र्नारीतिलक शनकै०; ०र्नामोवलिषु शनकै०

nature slim, which is in form as if about to give way in the region of the navel and the folds, and whose firmness is akin to that of a tree standing on the fragile bank of a river.

Fragile bank—likely to give way at any moment, carrying the tree thereon along with it. The condition of the Devī's waist is similarly precarious, as it might apparently give way (owing to the weight of the two breasts above) at its weak spots, namely the navel and the folds. The optative form is significant as the votary finds no one directly to appeal to.



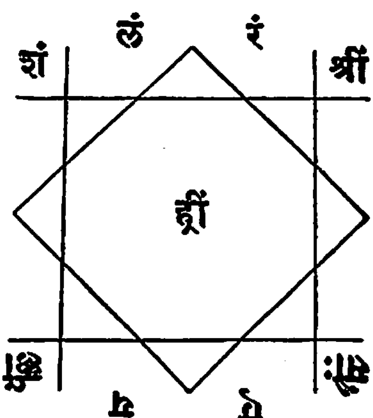
कुचौ सद्यःस्विद्यत्तटघटितकूर्पासभिदुरौ
कषन्तौ दोर्मूले कनककलशाभौ कलयता ।
तव त्रातुं [1]भङ्गादलमिति वलग्नं तनुभुवा
त्रिधा नद्धं देवि त्रिवलि लवलीवल्लिभिरिव ॥ ८० ॥

[1] भङ्गादुदरमवलग्नं.

80. Kucau sadyaḥ-svidyat-taṭa-ghaṭita-kūrpāsa--bhidurau
kaṣantau dormūle kanaka-kalaśābhau kalayatā;
Tava trātuṃ bhaṅgād alam iti valagnaṃ tanu-bhuvā
tridhā naddhaṃ devi trivali lavalī-vallibhir iva.

O Goddess! Thy three-folded waist has been bound as it were by Tanubhū, three times over with the Lavalī creeper, with a view to save it from breaking, he having caused Thy two breasts, which resemble pots of gold, to burst the garment covering their sides perspiring at that moment and to rub against the armpits.

Tanubhū—Manmatha, the god of love. *Lavalī*—a wild creeper known for its enduring qualities. *To burst*—as a result of the surging passion. *Armpits*—encroaching upon them owing to increase in size.



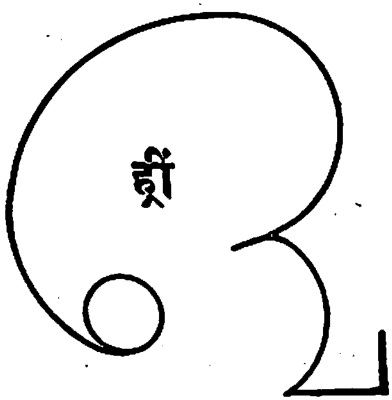
गुरुत्वं विस्तारं क्षितिधरपतिः पार्वति निजा-
न्नितम्बादाच्छिद्य त्वयि हरणरूपेण निदधे ।

अतस्ते विस्तीर्णो गुरुरयमशेषां वसुमतीं
नितम्बप्राग्भारः स्थगयति लघुत्वं नयति च ॥ ८१ ॥

81. Gurutvaṃ vistāraṃ kṣiti-dhara-patiḥ pārvatī nijān
nitambād ācchidya tvayi haraṇa-rūpeṇa nidadhe;
Atas te vistīrṇo gurur ayam aśeṣāṃ vasumatīṃ
nitamba-prāg-bhāraḥ sthagayati laghutvaṃ nayati ca.

O Pārvatī! the King of the Mountains bestowed on Thee, by way of dowry, heaviness and vastness taken out of his flanks. Hence these, Thy prodigious hips, being (both) broad and heavy, hide from view the entire terrestrial world and make it light as well.

The king of the mountains—Himavat, the Devī's father. *Hide from view*—throw into the background.



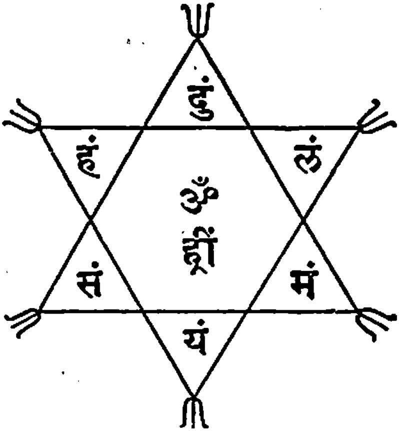
करीन्द्राणां [1]शुण्डाः कनककदलीकाण्डपटली-
मुभाभ्यामूरुभ्यामुभयमपि निर्जित्य भवती[2] ।
सुवृत्ताभ्यां पत्युः प्रणतिकठिनाभ्यां गिरिसुते
[3]विजिग्ये जानुभ्यां विबुधकरिकुम्भद्वयमपि[4] ॥ ८२ ॥

82. Karīndrāṇāṃ śuṇḍāḥ kanaka-kadalī-kāṇḍa-paṭalīm
ubhābhyām ūrubhyām ubhayam api nirjitya bhavatī;
Suvṛttābhyāṃ patyuḥ praṇati-kaṭhinābhyāṃ giri-sute
vijigye jānubhyāṃ vibudha-kari-kumbha-dvayam api.

O Daughter of the Mountain! having surpassed alike the trunks of lordly elephants and the clusters of golden plantain stumps with Thy two thighs, Thou hast likewise surpassed the pair of frontal globes of the divine elephant with Thy pair of perfectly round knees, hardened by (constant) prostration before Thy Lord.

1 शुण्डान्.
2 भवति.
3 विधिजे.
4 ०द्वयमसि.

The divine elephant—Airāvata, Indra's elephant. It is usual to compare the thighs of a woman to the trunk of an elephant as well as to the stump of a plantain tree.



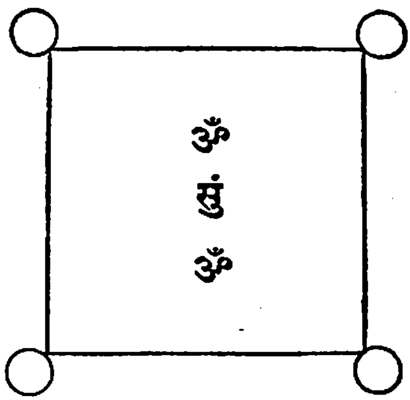
पराजेतुं रुद्रं द्विगुणशरगर्भौ गिरिसुते
निषङ्गौ जङ्घे ते विषमविशिखो बाढमकृत ।
यदग्रे दृश्यन्ते दश शरफलाः पादयुगली-
नखाग्रच्छद्मानः सुरमकुटशाणैकनिशिताः[1] ॥ ८३ ॥

83. Parājetuṃ rudraṃ dviguṇa-śara-garbhau giri-sute
nişaṅgau jaṅghe te viṣama-viśikho bāḍham akṛta;
Yadagre dṛśyante daśa śara-phalāḥ pāda-yugalī-
nakhāgrac-chadmānaḥ sura-makuṭa-śāṇaika-niśitāḥ.

[1] शाणौघनिशिताः

O Daughter of the Mountain! to vanquish Rudra (in battle) Viṣama-viśikha has forsooth turned Thy two shanks into two quivers, encasing twice the number of arrows, and over their crests are revealed the ten arrow-heads in the form of toe nails on Thy pair of feet, exclusively sharpened over the whet-stones of the crowns of the gods.

Viṣama-viśikha—literally one having an odd number of arrows, namely five, i.e. Manmatha, the god of love. *Twice the number*—namely ten, each toe nail being compared to an arrow-head, protruding from the quiver. *Whet-stones*—the crowns of the gods, as they come into contact with the Devī's feet, while they prostrate themselves before her, are so many whet-stones.

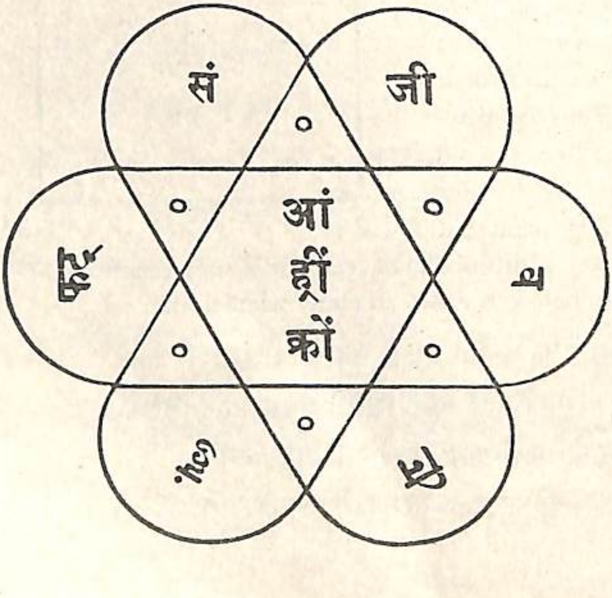


श्रुतीनां मूर्धानो दधति तव यौ शेखरतया
ममाप्येतौ मातः शिरसि दयया धेहि चरणौ ।
ययोः पाद्यं पाथः पशुपतिजटाजूटतटिनी
ययोर्लाक्षालक्ष्मीररुणहरिचूडामणिरुचिः ॥ ८४ ॥

84. Śrutīnāṃ mūrdhāno dadhati tava yau śekharatayā
mamāpy etau mātaḥ śirasi dayayā dhehi caraṇau;
Yayoḥ pādyaṃ pāthaḥ paśupati-jaṭā-jūṭa-taṭinī
yayor lākṣā-lakṣmīr aruṇa-hari-cūḍāmaṇi-ruciḥ.

O Mother! pray place those feet of Thine, in the plenitude of Thy mercy, on my head, feet which the foremost parts of the Veda-s wear as a crest-bud, the water washing which (feet) forms the river (Gaṅgā) flowing over the matted hair of Paśupati, and the beautiful lac dye over which (feet) is the lustre of the red crest jewel of Hari.

The sanctity, as well as the beauty of the Devī's feet, is described here.



नमोवाकं ब्रूमो नयनरमणीयाय पदयो-
स्तवास्मै द्वन्द्वाय स्फुटरुचिरसालक्तकवते ।
असूयत्यत्यन्तं[1] यदभिहननाय स्पृहयते
पशूनामीशानः प्रमदवनकङ्केलितरवे ॥ ८५ ॥

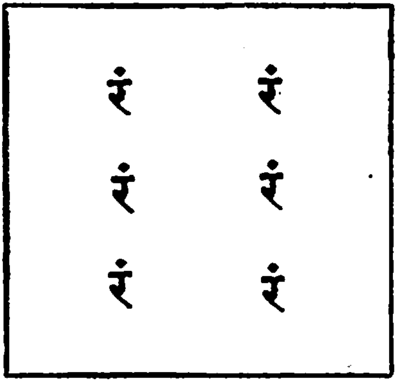
85. Namo-vākaṃ brūmo nayana-ramaṇīyāya padayos
tavāsmai dvandvāya sphuṭa-ruci-rasālaktaka-vate;
Asūyaty atyantaṃ yad-abhihananāya spṛhayate
paśūnām īśānaḥ pramada-vana-kaṅkeli-tarave.

Our salutations we respectfully tender to this Thy pair of feet, ravishingly beautiful, distinctly bright with the lac dye freshly painted over them. The Lord of Paśu-s grows extremely jealous of the Kaṅkeli tree in (Thy) pleasure-garden, which ardently aspires to be kicked by them (Thy pair of feet).

Jealous of the Kaṅkeli—the Kaṅkeli is a tree which, according to tradition, when barren, blossoms only when kicked by the tender feet of women of the highest class, known as Padminī-s. Śiva is represented here as

[1] ०त्यत्यर्थं

envying the barren Kaṅkeli tree in the Devī's garden, for the exclusive privilege, which it enjoys, of receiving kicks, from its mistress's feet. In other words, he wishes very much that some of them be administered to himself.



मृषा कृत्वा गोत्रस्खलनमथ वैलक्ष्यनमितं
ललाटे भर्तारं चरणकमले ताडयति ते ।
चिरादन्तःशल्यं दहनकृतमुन्मूलितवता[1]
तुलाकोटिक्वाणैः किलिकिलितमीशानरिपुणा ॥ ८६ ॥

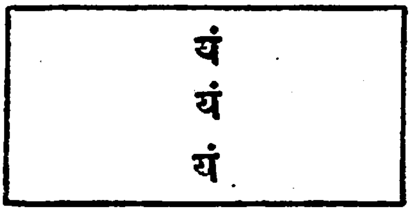
86. Mṛṣā kṛtvā gotra-skhalanam atha vailakṣya-namitaṃ
lalāṭe bhartāraṃ caraṇa-kamale tāḍayati te;
Cirād antaḥ-śalyaṃ dahana-kṛtam unmūlitavatā
tulā-koṭi-kvāṇaiḥ kili-kilitam īśāna-ripuṇā.

When Thy lotus-like foot kicked on the forehead, Thy husband, who having frivolously blundered in calling (Thee by a wrong) name, was in consequence bent with shame;

[1] ०मुन्मीलितवता.

through the jingling of (Thy) anklets there was an acclamation of triumph, as it were, from Īśāna's foe, who thus had his vengeance, generated by (his) being burnt to ashes and rankling for a long time, wreaked.

The poet creates out of his imagination an amorous interval wherein Śiva is represented as being found out by his spouse, when in jest, he calls her by a wrong name,



the implication being that the Devī scents therein his amour with some other woman and punishes him therefore with a kick. Manmatha, who was only waiting for an opportunity for venting his spleen on his enemy Śiva, by seeing him lowered in esteem, uses the jingling of the anklet as a sign of his triumph over Śiva. It may also be noted that, in this stanza, the poet creates an opportunity cleverly enough for the Lord to receive the kick he so much longed for, as shown in the previous stanza, by creating a situation as depicted, here, namely the blunder of using a wrong name.

हिमानीहन्तव्यं हिमगिरिनिवासैकचतुरौ[1]
निशायां निद्राणं निशि च परभागे च[2] विशदौ ।

1 ०तटाकान्तिचतुरौ.

2 निशि चरमभागे च; निशि च परभागेण.

[1]परं लक्ष्मीपात्रं श्रियमतिसृजन्तौ[2] समयिनां
सरोजं त्वत्पादौ जननि जयतश्चित्रमिह किम् ॥ ८७ ॥

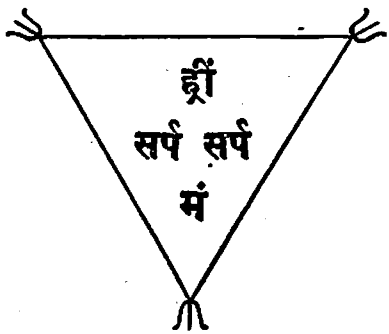
87. Himānī-hantavyaṃ hima-giri-nivāsaika-caturau
niśāyāṃ nidrāṇaṃ niśi ca parabhāge ca viśadau;
Paraṃ lakṣmī-pātraṃ śriyam atisṛjantau samayināṃ
sarojaṃ tvatpādau janani jayataś citram iha-kim.

O Mother! what (is there to) wonder at, if Thy two feet, quite adapted to abide in the snow-capped mountain, bright all through night and its counterpart (the day) and lavishing their grace on their devotees, have outdone the lotus flower, which easily blights with snow-fall, sleeps during night and only slightly attains Lakṣmī's grace?

It is usual for poets to compare the Devī's feet to the lotus flower. In this stanza the poet tries to show the fallacy as it were, lurking in such a comparison, as it is only in one respect and that too only slightly, that such

[1] वरं.
[2] श्रियमपि सृजन्तौ.

resemblance can hold good. *Lakṣmī's grace*—the grace of the Devī's feet, i.e. red colour and that too slightly during only a part of the day, i.e. during daylight, when the lotus is in bloom.



पदं ते [1]कीर्तीनां प्रपदमपदं देवि विपदां
कथं नीतं सद्भिः कठिनकमठीखर्परतुलाम् ।
[2]कथंचिद्बाहुभ्यामुपयमनकाले पुरभिदा
यदादाय न्यस्तं दृषदि दयमानेन मनसा ॥ ८८ ॥

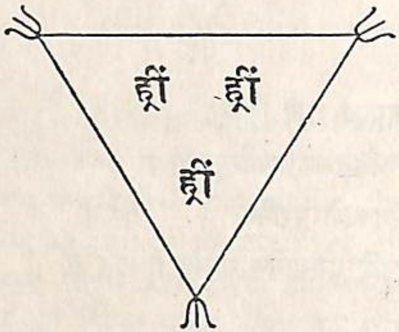
88. Padaṃ te kīrtīnāṃ prapadam apadaṃ devi vipadāṃ
katham nītaṃ sadbhiḥ kaṭhina-kamaṭhī-kharpara-tulām;
Kathaṃcid bāhubhyām upayamana-kāle pura-bhidā
yad ādāya nyastaṃ dṛṣadi dayamānena manasā.

O Goddess! how is it that the fore-part of Thy foot, which is the seat of all fame, which

[1] कान्तीनां. [2] कथं वा.

cannot be touched by danger (of any kind), and which was somehow lifted at the time of (Thy) marriage by the vanquisher of the (three) Pura-s, with a soft heart and placed on a stone, has been made a peer of the hard tortoise shell by great poets?

Here the poet calls into question the propriety of comparing the fore-part of the Devī's foot, which has become reputed as the bestower of the ends and aims of existence and as warding off all danger, to a hard tortoise shell, which does little credit to the artistic skill of great poets. There is also a reading 'Kathaṃ vā, etc.' when the meaning would be: 'How did Śiva manage to lift, etc.?' implying thereby that Śiva was light-hearted enough to do the wrong thing by placing the Devī's soft feet on a hard piece of flint. Kaivalyāśrama remarks in his gloss on this stanza: 'This stanza is not in accord with Śaṃkarācārya's Saṃpradāya, as it is not found either in the Malayalam manuscript or in the South Indian manuscripts.' But Arthur Avalon, in his Introduction to his edition of *Ānanda-laharī*, quotes this remark and applies it to stanza 99, apparently by mistake.



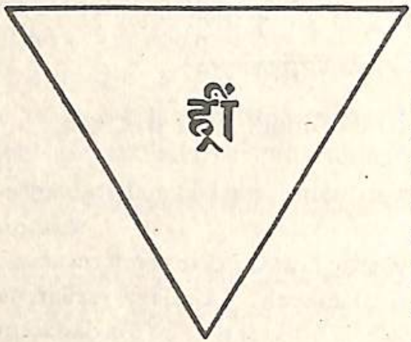
नखैर्नाकस्त्रीणां करकमलसंकोचशशिभि-
स्तरूणां दिव्यानां हसत इव ते चण्डि चरणौ ।
फलानि स्वःस्थेभ्यः किसलयकराग्रेण ददतां
दरिद्रेभ्यो भद्रां श्रियमनिशमह्नाय ददतौ ॥ ८९ ॥

89. Nakhair nāka-strīṇāṃ kara-kamala-saṃkoca-śaśibhis
tarūṇāṃ divyānāṃ hasata iva te caṇḍi caraṇau;
Phalāni svaḥ-sthebhyaḥ kisalaya-karāgreṇa dadatāṃ
daridrebhyo bhadrāṃ śriyam aniśam ahnāya dadatau.

O Caṇḍī! Thy two feet, which lavish plenty of wealth at all times and at once on the poor, laugh as it were with their toe nails, which resemble (so many) moons causing the closing of the lotus-like hands of celestial women, at the Kalpaka trees which give their fruit exclusively to the denizens of the celestial world, with their finger-like sprouts.

The Devī's feet, which have the quality of bestowing plenty on the needy at all times and at once, are made by the poet to laugh at Kalpaka trees, which notwithstanding their much talked of pretensions as regards granting boons to all, after all grant the desires of people above want (the Svastha-s). There is a play on

the word 'Svastha-s', which means (1) who are above



want, and (2) who are celestial. Again, the crescent-like toe-nails, which are so many moons, extort the homage of celestial women, as their hands, which resemble the lotus flower, are forced to be closed in veneration on their approaching the Devī's feet, which contain many moons.

ददाने दीनेभ्यः श्रियमनिशमाशानुसदृशी-[1]
मन्दं सौन्दर्यप्रकरमकरन्दं[2] विकिरति ।
तवास्मिन् मन्दारस्तबकसुभगे यातु चरणे
निमज्जन् मज्जीवः करणचरणः[3] षट्चरणताम् ॥ ९० ॥

90. Dadāne dīnebhyaḥ śriyam aniśam āśānusadṛśīm
amandaṃ saundarya-prakara-makarandaṃ vikirati;
Tavāsmin mandāra-stabaka-subhage yātu caraṇe
nimajjan majjīvaḥ karaṇa-caraṇaḥ ṣaṭ-caraṇatām.

[1] ०मात्मानुसदृशी.

[2] ०स्तबकमकरन्दं.

[3] करणचरणैः.

May my soul attain the quality of a six-footed (bee), with the (six) senses as its feet, by immersing in this, Thy foot, which is ever giving to the helpless wealth in proportion to their desire, scattering abundant honey in the form of a flood of beauty, and which is auspicious as a cluster of Mandāra flowers.

In this stanza the poet compares the Devī's feet to a cluster of Mandāra flowers, in point of auspiciousness, scattering of honey and beauty and the bestowing of wealth on the needy, and the soul of the votary possessed of the six senses to a six-footed bee. The underlying idea is: The votary prays that his mind be ever absorbed in meditating on the Devī's feet.

क्षां क्षां क्षीय क्षीय ह्रीं

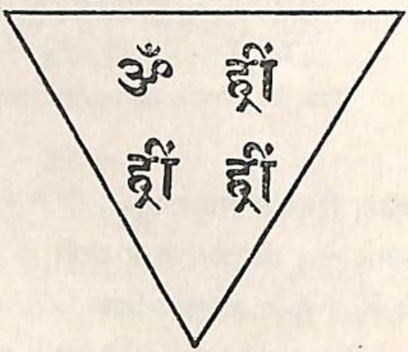
पदन्यासक्रीडापरिचयमिवारब्धुमनस-
श्चरन्तस्ते खेलं भवनकलहंसा न जहति ।
[1]स्वविक्षेपे शिक्षां सुभगमणिमञ्जीररणित-
च्छलादाचक्षाणं चरणकमलं चारुचरिते ॥ ९१ ॥

[1] अतस्तेषां.

91. Pada-nyāsa-krīḍā-paricayam ivārabdhu-manasaś
carantas te khelaṃ bhavana-kala-haṃsā na jahati;
Sva-vikṣepe śikṣāṃ subhaga-maṇi-mañjīra-raṇitac-
chalād ācakṣāṇaṃ caraṇa-kamalaṃ cāru-carite.

O Goddess with a stately carriage! Thy household swans, frolicking as if prone to practise the balancing of their steps, do not leave off Thy lotus-like foot, which imparts instruction in its own art (of balancing steps) as it were, by the tinkling of the beautiful anklet (filled) with gems.

The Devī's beautiful gait is represented by the poet as imparting instruction to her household swans, who themselves have a graceful gait.



गतास्ते मञ्चत्वं द्रुहिणहरिरुद्रेश्वरभृतः
शिवः स्वच्छच्छायाघटितकपटप्रच्छदपटः ।

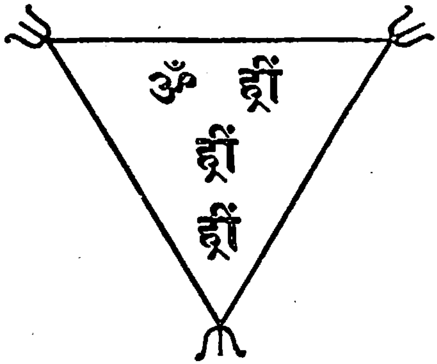
त्वदीयानां भासां प्रतिफलनरागारुणतया
शरीरी शृङ्गारो रस इव दृशां दोग्धि कुतुकम् ॥ ९२ ॥

92. Gatās te mañcatvaṃ druhiṇa-hari-rudreśvara-bhṛtaḥ
śivaḥ svacchac-chāyā-ghaṭita-kapaṭa-pracchadapaṭaḥ;
Tvadīyānāṃ bhāsāṃ pratiphalana-rāgāruṇatayā
śarīrī śṛṅgāro rasa iva dṛśāṃ dogdhi kutukam.

Thy servants, Druhiṇa, Hari, Rudra and Īśvara, have become Thy cot. Śiva with His imaginary bedsheet of a transparent hue, (Himself) tinged red with Thy lustre reflected therein, yields pleasure to Thine eyes assuming as it were the form of erotic sentiment incarnate.

Druhiṇa, Hari, Rudra and Īśvara—the four agents inherent in the Sadāśiva-tattva. The six Cakra-mansions commencing from the *Mūlādhāra* and ending with the *Ājñā*, representing respectively Earth, Fire, Water, Air and Ether in their subtle and gross forms, and Manas, as also the ten organs of sense, contain the twenty-one Tattva-s. Thus these twenty-one Tattva-s are contained in and constitute the six Cakra-s. The four Tattva-s standing above them, namely Māyā, Śuddhavidyā, Maheśvara and Sadāśiva, take their rest on the four doors of the triad of quadrangles, known as *Bhūpura*, in their order commencing from the door facing the

East, on the other side of the Brahma-granthi. The four Tattva-s so situated are the four legs of the cot.



As Śuddha-vidyā bears affinity to Sadāśiva, the latter is overshadowed by the former and on that account becomes identical with it. Śiva and the Śakti have their conjunction in the *Baindava-sthāna*, otherwise described as 'Sudhā-sindhu' and 'Saraghā', in the middle of the Śrī-cakra with the four doors, of the form of the pericarp of the *Sahasradala-kamala*.

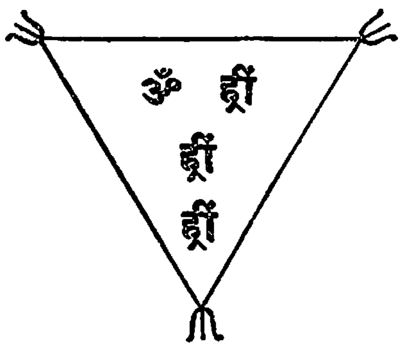
अराला केशेषु प्रकृतिसरला मन्दहसिते
शिरीषाभा [1]गात्रे दृषदिव कठोरा कुचतटे ।
भृशं तन्वी मध्ये [2]पृथुरपि वरारोहविषये
जगत् त्रातुं शंभोर्जयति करुणा काचिदरुणा ॥ ९३ ॥

93. Arālā keśeṣu prakṛti-saralā manda-hasite
śirīṣābhā gātre dṛṣad iva kaṭhorā kuca-taṭe;
Bhṛśaṃ tanvī madhye pṛthur api varāroha-viṣaye
jagat trātuṃ śaṃbhor jayati karuṇā kācid aruṇā.

1 चित्ते दृषदुपलशोभा. 2 पृथुरसिजारोह०

The transcendent Aruṇā, Śiva's grace incarnate, curly in Her hair, artless in Her gentle smile, Śirīṣa-like in Her frame, hard like stone in the region of Her breasts, extremely slim in Her waist, and prodigious in the region of Her hips, excels in Her glory for the welfare of the world.

Aruṇā—the Devī, as Kāmeśvarī is referred to.



समानीतः पद्भ्यां मणिमुकुरतामम्बरमणि-
  र्भयादास्यादन्तःस्तिमितकिरणश्रेणिमसृणः ।
दधाति त्वद्वक्त्रप्रतिफलनमश्रान्तविकचं
  निरातङ्कं चन्द्रान्निजहृदयपङ्केरुहमिव ॥ ९४ ॥

94. Samānītaḥ padbhyāṃ maṇi-mukuratām ambara-
maṇir
  bhayād āsyād antaḥ stimita-kiraṇa-śreṇi-
masṛṇaḥ;

Dadhāti tvad-vaktra-pratiphalanam aśrānta-vikacaṃ
nirātaṅkaṃ candrān nija-hṛdaya-paṅkeruham iva.

The sun, having attained the position of a mirror (cut out) of crystal for Thy feet, rendered him with his beams withdrawn for fear of (burning) Thy face, reflects Thy face, as it were, namely his own heart-lotus, which by no means troubled by the Moon, is ever in bloom.

According to Lakṣmīdhara stanzas 94, 99 and 102 are interpolations. Hence they have not been dealt with in his gloss. *The position of a mirror for Thy feet*—standing there as he does, for Pādasevā, the sun being worthy of only such a position and not of facing Thee and directly serving the purpose of a mirror for thy face. *By no means troubled by the moon*—as the presence of the moon would not have the effect of closing its petals, it being overshadowed by the presence of the Devī. Lotuses generally bloom in sunlight and close their petals at nightfall. But the heart-lotus of the sun, in the presence of the Devī, would be ever in bloom and thus resemble the Devī's lotus-like face in a way. There is the implication that the face of the Devī, reflected in the mirror of the sun, causes an imprint of it, as it were, to appear in the heart of the sun, which is all the while meditating upon the Devī.

कलङ्कः कस्तूरी रजनिकरबिम्बं जलमयं
कलाभिः कर्पूरैर्मरकतकरण्डं निबिडितम् ।
[1]अतस्त्वद्भोगेन प्रतिदिनमिदं रिक्तकुहरं
विधिर्भूयो भूयो निबिडयति नूनं तव कृते ॥ ९५ ॥

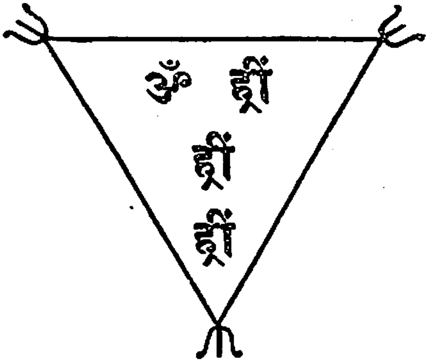
95. Kalaṅkaḥ kastūrī rajani-kara-bimbaṃ jalamayaṃ
kalābhiḥ karpūrair marakata-karaṇḍaṃ nibiḍitaṃ;
Atas tvad-bhogena pratidinam idaṃ rikta-kuharaṃ
vidhir bhūyo bhūyo nibiḍayati nūnaṃ tava kṛte.

The (moon's) dark spot is the musk; the watery disc of the Moon is the canister of emerald, replete with the (lumps of) camphor (called) the digits of the moon. Hence Vidhi verily fills the empty (canister) depleted by Thy use, every day over and over again, on Thy account.

The moon is here compared to an emerald canister containing musk and refined camphor for the daily use of the Devī. As the supply is exhausted every day, it is being replenished by Brahman, the Devī's servant, then and there. To bring about this effect the poet has artfully pitched upon the moon with its waxing and waning as the Devī's toilet-canister and made the

[1] पुनस्त्वद्भोगेन.

bright white Kalā-s (digits) of the Moon serve the purpose of the white crystals of refined camphor. The waning and waxing processes of the moon in the design of Nature complete the picture of the supply being exhausted and replenished daily, the Devī's day consisting of an entire lunar month.



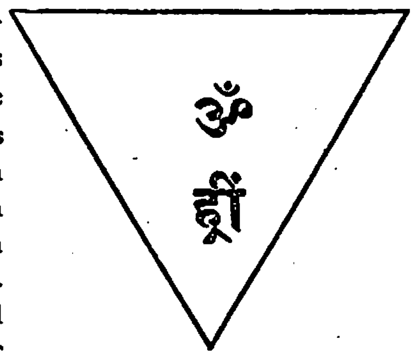
पुरारातेरन्तःपुरमसि ततस्त्वच्चरणयोः
सपर्यामर्यादा तरलकरणानामसुलभा ।
तथा ह्येते नीताः शतमखमुखाः सिद्धिमतुलां
तव द्वारोपान्तस्थितिभिरणिमाद्याभिरमराः ॥ ९६ ॥

96. Purārāter antaḥ-puram asi tataś tvac-caraṇayoḥ
saparyā-maryādā tarala-karaṇānām asulabhā;
Tathā hy ete nītāḥ śatamakha-mukhāḥ siddhim atulāṃ
tava dvāropānta-sthitibhir aṇimādyābhir amarāḥ.

Thou art the harem of the foe of the (three) Pura-s. Therefore the privilege of adoring Thy feet is unattainable by the fickle-minded. Hence it is that these gods, with Śatamakha

as their leader, have been reduced to a status equal to that of the psychic powers, Aṇimā and others, standing near Thy doorway.

Unattainable by the fickle-minded—not even the gods dare disturb the privacy of the Devī's home and face the vanquisher of Pura-s there. How then can poor mortals even think of making an attempt to have a Darśana of the Lord and his Lady in their bedchamber? *Śatamakha*—the performer of a hundred sacrifices, i.e. Indra. The successful completion of a hundred sacrifices is believed to be rewarded with Indra's crown, according to tradition. Indra and other gods, by merely standing at the doorway of the harem, are credited with attaining psychic powers.

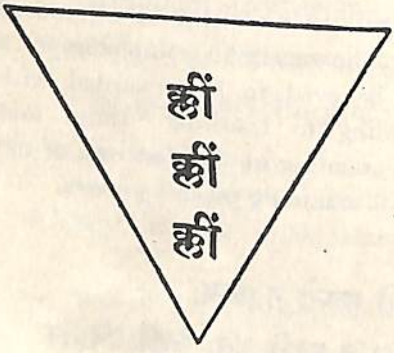


कलत्रं वैधात्रं कति कति भजन्ते न कवयः
श्रियो देव्याः को वा न भवति पतिः कैरपि धनैः ।
महादेवं हित्वा तव सति सतीनामचरमे
कुचाभ्यामासङ्गः कुरवकतरोरप्यसुलभः ॥ ९७ ॥

97. Kalatraṃ vaidhātraṃ kati kati bhajante na kavayaḥ
 śriyo devyāḥ ko vā na bhavati patiḥ kair api
 dhanaiḥ;
Mahādevaṃ hitvā tava sati satīnām acarame
 kucābhyām āsaṅgaḥ kuravaka-taror apy
 asulabhaḥ.

O ideal of chastity! how many poets have not courted the wife of Vidhātṛ? Who does not become the lord of Śrīdevī (the goddess of wealth) by (commanding) whatever (little) wealth? O foremost amongst the chaste! saving the Great Lord (Mahādeva), the embrace of Thy breast is unattainable even by the Kuravaka tree.

The wife of Vidhātṛ—the wife of Brahman, i.e. Sarasvatī, the goddess of learning, at whose command is the gift of poesy and whose favour is therefore courted by poets.



Śrīdevī — Lakṣmī, the goddess of wealth

Wealth—in the from of hoards of precious metals, gems, coins, grain, elephants, horses and other emblems of prosperity. Even the possession of a little of one or more of the above evokes praise of the owner, as a Lakṣmīpati, lord

of wealth. The vein of levity assumed by the poet in his references to Sarasvatī and Lakṣmī as fickle-minded is for the purpose of heightening the effect of the Devī's chastity. Even the inanimate Kuravaka tree is denied the pleasure of the Devī's embrace, to be cured of its barrenness.

गिरामाहुर्देवीं द्रुहिणगृहिणीमागमविदो
हरेः पत्नीं पद्मां हरसहचरीमद्रितनयाम् ।
तुरीया कापि त्वं दुरधिगमनिःसीममहिमा
[1]महामाया विश्वं भ्रमयसि परब्रह्ममहिषि ॥ ९८ ॥

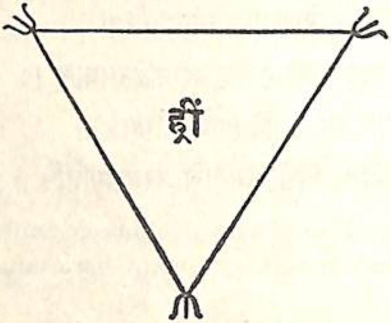
98. Girām āhur devīm druhiṇa-gṛhiṇīm āgamavido
hareḥ patnīm padmām hara-sahacarīm adri-tanayām;
Turīyā kāpi tvam duradhigama-niḥsīma-mahimā
mahā-māyā viśvam bhramayasi parabrahma-mahiṣi.

O Queen of the Parabrahman! the knowers of the Āgama-s call only Thee as the goddess of letters who is the wife of Druhiṇa; they call only Thee as Padmā who is the wife of Hari; they call only Thee the partner of Hara, the daughter of the Mountain; while Thou perplexest the world, as the transcendent fourth entity unattainable, and with Thy

[1] महामाये.

boundless splendour, as the great illusory Being and the fountain of all chastity.

Here the manifold purpose served by the Devī, and the various aspects in which she is worshipped by her diverse followers, are referred to.



समुद्भूतस्थूलस्तनभरमुरश्चारु हसितं
कटाक्षे कन्दर्पाः कतिचन कदम्बद्युति वपुः ।
हरस्य त्वद्भ्रान्तिं मनसि जनयन्ति स्म विमला
भवत्या ये भक्ताः परिणतिरमीषामियमुमे ॥ ९९ ॥

99. Samudbhūta-sthūla-stana-bharam uraś cāru hasitaṃ
kaṭākṣe kandarpāḥ katicana kadamba-dyuti vapuḥ;
Harasya tvad-bhrāntiṃ manasi janayanti sma vimalā
bhavatyā ye bhaktāḥ pariṇatir amīṣām iyam ume.

O Umā! a chest bearing well-developed breasts, a charming smile, a side-glance emitting Cupids as it were, a Kadamba-like frame, all these (conspire) together to create in Hara's mind a delusive impression, if it were Thou. Whoever are Thy faultless devotees, this is their consummation.

The implication is that all devotees of the Devī, by constantly meditating on her form, themselves develop a similar form, as constant believing is seeing, seeing develops into knowing, and knowing is becoming.

कदा काले मातः कथय कलितालक्तकरसं
पिबेयं विद्यार्थी तव चरणनिर्णेजनजलम् ।
प्रकृत्या मूकानामपि च कविताकारणतया
[1]यदाधत्ते वाणीमुखकमलताम्बूलरसताम् ॥ १०० ॥

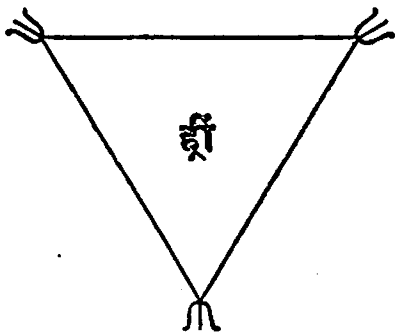
100. Kadā kāle mātaḥ kathaya kalitālaktaka-rasaṃ
pibeyaṃ vidyārthī tava caraṇa-nirṇejana-jalam;
Prakṛtyā mūkānām api ca kavitā-kāraṇatayā
yad ādhatte vāṇī-mukha-kamala-tāmbūla-rasatām.

O Mother! pray tell (me), when shall I, who am eagerly desirous of (imbibing) wisdom, drink the water which has cleansed Thy

[1] यदा धत्ते.

feet and is (thereby) rendered red with the lac dye; water, which assumes the quality of the chewed betel juice, (spat out) of the mouth of Vāṇī, through enabling even deaf-mutes to become poets.

Here the marvellous qualities possessed by the washings of the Devī's feet in inducing even deaf-mutes to burst into hymns of praise of the Devī are indicated. *Quality of the chewed betel*—instances of devotees of the Goddess of Learning blossoming into great poets by chewing the chewed betel and nut spat out of her mouth, or otherwise winning her favour, are not wanting according to tradition, e.g. Kālidāsa, the great lyric poet, Mūka, the author of the *Mūkapañcaśatī*, etc. This stanza is said to refer to the seeker in quest of Sāmīpya-mukti, liberation attained by proximity. Lakṣmīdhara is of the opinion that this stanza extols the *Samaya* doctrine of worshipping the Devī in the *Sahasrāra*, the washings of whose feet are coveted by the seeker, and that the Kaula form of worship is not indicated, as in that case it cannot be maintained that the Devī in the form of the Kuṇḍalinī



in the hollow of the *Mūlādhāra* has Caraṇa-s. He also seeks the support of stanza 10 to strengthen his contention, and says that the former half of that stanza refers to the Samaya form and the latter half to the Kaula form of worshipping the Devī.

सरस्वत्या लक्ष्म्या विधिहरिसपत्नो विहरते
रतेः पातिव्रत्यं शिथिलयति रम्येण वपुषा ।
चिरं जीवन्नेव क्षपितपशुपाशव्यतिकरः
[1]परानन्दाभिख्यं रसयति रसं त्वद्भजनवान् ॥ १०१ ॥

101. Sarasvatyā lakṣmyā vidhi-hari-sapatno viharate
rateḥ pātivratyaṃ śithilayati ramyeṇa vapuṣā;
Ciraṃ jīvann eva kṣapita-paśu-pāśa-vyatikaraḥ
parānandābhikhyaṃ rasayati rasaṃ tvad-bhajanavān.

Thy devotee diverts himself with Sarasvatī and Lakṣmī, i.e. becomes enlightened and (opulent), and thus excites the jealousy of Vidhi and Hari (their husbands); shatters Rati's chastity with his beautiful frame; and, endowed with long life, tastes the sweetness of what is called exquisite Bliss, bereft of the ignorance incidental to mortals.

1 परब्रह्माभिख्यं.

Shatters—fascinates and thus renders her devotion to her lord inconstant. Taking this stanza as the penultimate one of the work, Lakṣmīdhara says that this stanza indicates the worshipper's piercing through the six Cakra-s in order to reach the *Sahasrāra*. In substantiation of this view he proceeds thus: The Jīvanmukta continues to function in the body out of sheer Vāsanā, even after the removal of ignorance, even as the potter's wheel continues to whirl after the pot has been brought into shape completely. The Bhajana indicated in the last line is of two kinds: by the worshipping of the six Cakra-s, and by Dhāraṇā. As regards the former, the first two Cakra-s, being in a region of darkness, are unworthy of being worshipped. The other five Cakra-s, including the *Sahasrāra*, alone are to be taken into account. Worshippers of the *Maṇipūra* attain the liberation known as Sārṣṭi, which consists in raising a city by the side of the Devī's city and abiding there, ever engaged in her service. Worshippers of the *Anāhata* attain liberation of the Sālokya type. Sālokya is residence in the Devī's city. Worshippers of the *Viśuddhi* attain liberation of the Sāmīpya type. Sāmīpya consists in ministering to the comforts of the Devī. Worshippers of the *Ājñā* attain liberation of the Sārūpya type. Sārūpya consists in attaining similarity of form with the Devī, which, however, being distinct and separate, is not Sāyujya. The aforesaid four types of liberation are known as Gauṇa or accessory, for the reason that external torments alone are warded off in these types. Worshippers of the *Sahasrāra*

alone have the privilege of attaining liberation of the Sāyujya type, wherein even internal torments vanish, and which is therefore the ideal type of perpetual liberation referred to in the last line of the stanza.

After getting over all sorts of difficulties, the votary renders himself fit for attaining Sāyujya. When Sāyujya is reached he merges into the conjoint forms of Śiva and the Śakti. This is Kaivalya.

The identity of the six Cakra-s of the body, namely the *Mūlādhāra* and others, with the six Cakra-s of the *Śrī-cakra*, namely the *Tri-koṇa* and others, has already been dealt with. The same also establishes the identity of the *Nāda* with the *Bindu*. The *Nāda* is the *Śrī-cakra*. The *Bindu*, as will be shown presently, is the group of six lotuses. The *Mūlādhāra* is of four petals. Its pericarp is the *Tri-koṇa*. The *Svādhiṣṭhāna* is of six petals. Its pericarp is the *Aṣṭa-koṇa*. The *Maṇipūra* is of ten petals. Its pericarp is the *Antardaśāra*. The *Anāhata* is of twelve petals. Its pericarp is the *Bahirdaśāra*. The *Viśuddhi* is of sixteen petals. Its pericarp is the *Catur-daśa-koṇa*. Thus far the identity of the Śakti-cakra-s with the five Cakra-s of the body. The *Ājñā* is of two petals. Its pericarp is of two phases: the *Aṣṭadala-padma* is of one phase and the *Ṣoḍaśadala-padma* of the other phase. Of the three circles, one is of the character of the Rudra-granthi at the end of the *Svādhiṣṭhāna*, another of the character of the Viṣṇu-granthi at the end of the *Anāhata*, and the third is of the character of the Brahma-granthi at the end of the *Ājñā-cakra*. Above these, the three quadrilaterals with the four doors have

flights of steps at the four doors. This *Bhū-gṛha* is the pericarp of the *Sahasradala-padma*. There are a thousand petals to this lotus. The *Baindava-sthāna* is in the middle of the pericarp with the four doors. In this manner the identity of the *Śrī-cakra* with the *Kamala-s*, serving as palaces for the Devī may be seen. This identity, known as that of the *Nāda* with the *Bindu*, should be preserved as a profound secret and has to be divulged only by the Guru for the benefit of the disciple.

The inhering of the fifty Kalā-s in the six Cakra-s has already been dealt with. The vowels inhere in the lunar Khaṇḍa, the five Varga-s from *ka* to *ma* in the solar Khaṇḍa, the rest excluding *ha* and *la* in the Agnikhaṇḍa, and *ha* and *la* in the *Baindava*, while *kṣa* inheres in all. The inhering of the Kalā-s in the petals of the *Mūlādhāra* and other Cakra-s has likewise been already dealt with. From the above will be clearly seen the Tithi-character of the Kalā-s, the Kalā-character of the Nityā-s, the character of the Kalā-s as inhering in the fifteen letters of the Mūla-mantra, the fifteen letters being of the character of the three Khaṇḍa-s, the three Khaṇḍa-s being of the Moon, Sun and Fire, the latter being of the character of the three Granthi-s, the three Granthi-s being of the character of the three Hrīṃ-s of the Mantra, the Hrīṃ being of the character of the Bhuvaneśvarī-mantra, the Bhuvaneśvarī-mantra being of the character of being included in the Mūla-mantra, the identity of the Mūla-mantra with the *Śrī-cakra*, the nine Cakra-s of the same being identical with the six Cakra-s and the three Granthi-s as

well as the pericarp of the thousand-petalled lotus of the human body. This alone establishes the identity of the *Kalā* with the *Nāda*.

With the *Nāda* is the *Bindu* identical, the *Kalā* with the *Bindu*, the *Kalā* with the *Nāda*, the *Bindu* with the *Kalā*, the *Nāda* with the *Kalā* and all these five with the *Śrī-vidyā*. The fivefold nature of this identity should be understood from the precept of the Guru. Thus the six kinds of identity form the worship of the Devī. This means that the Goddess, namely the *Śrī-vidyā* with her ten forearms manifesting herself directly in the *Maṇipūra*, should be propitiated with the formalities of worship.

Now is described the real form of the *Bindu*. The *Bindu* is made up of the five Cakra-s commencing from the *Mūlādhāra*. It is the cause of the creation and the dissolution of the world and is the power wielded by Śiva. That alone is the Śakti-tattva of the character of the quadrilateral which is in the middle of the pericarp with four doors of the one-thousand-petalled lotus. The Śiva-tattva in the middle of this is the *Nāda*. Its fourfold character has already been explained. As both the Śakti and Śiva are of the form of the Śabda (word) and Artha (its significance), the character of the *Kalā* is common to them. Therefore their union transcends the *Nāda*, *Bindu* and *Kalā*. This is the secret of the Samaya doctrine.

This *Bindu* is divided into ten divisions, each one occupying the four petals of the *Mūlādhāra* and the six petals of the *Svādhiṣṭhāna*. The four divisions of the

Bindu, on the four petals of the *Mūlādhāra*, are Manas, Buddhi, Ahaṃkāra and Citta of the character of matter, which are the cause of the creation of the universe. The six divisions of the *Bindu* on the six petals of the *Svādhiṣṭhāna* are Kāma (lust), Krodha (anger), Lobha (covetousness), Moha (delusion), Mada (infatuation) and Mātsarya (spite).

The *Maṇipūra* is of ten petals because of its being made up of the characteristics of the *Mūlādhāra* and the *Svādhiṣṭhāna*. Of the twelve petals of the *Anāhata*, ten are of the character of the *Maṇipūra* and the two remaining petals represent the *Mūlādhāra* and the *Svādhiṣṭhāna*. Of the sixteen petals of the *Viśuddhi*, twelve represent the *Anāhata* and four the *Mūlādhāra*, or ten of them represent the petals of the *Maṇipūra* and six the petals of the *Svādhiṣṭhāna*. The two petals of the *Ājñā* represent the two Cakra-s of the *Mūlādhāra* and the *Svādhiṣṭhāna*. Thus the four Cakra-s beginning from the *Maṇipūra* and ending with the *Ājñā* are based on the *Mūlādhāra* and the *Svādhiṣṭhāna*. As the four other Cakra-s inhere in the two Cakra-s, the *Mūlādhāra* and the *Svādhiṣṭhāna*, the tenfold character of the One *Bindu* becomes established.

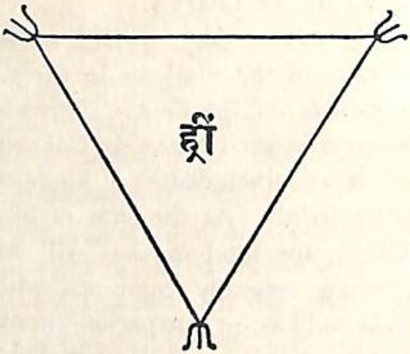
Even though the Kaula-s, by restricting their worship only to the first two Cakra-s, profess to attain the full fruits of worship, still as the worship through the six identities is entirely absent in their form of worship, they cannot obtain the fruits of the several stages of the Samaya form of worship. The Samayin-s, on the other hand, even though they restrict their worship to the four

Cakra-s above the first two, in effect attain the full fruits of the worship of all the six Cakra-s.

As for the other way of worship by Dhāraṇā-s: Dhāraṇā is the restraining of the vital air in the six Cakra-s by means of the *Nāda* and the *Kalā*. There are six kinds of Dhāraṇā-s, one in each of the six Cakra-s, and if the *Sahasrāra* is also included, the kinds of Dhāraṇā-s will be seven in all. At the rate of fifty Dhāraṇā-s in each Cakra, the total number will be $7 \times 50 = 350$. These, when severally combined with the *Nāda, Bindu* and *Kalā* and formed into permutations, will become infinite in number, and further light should be sought from the Guru thereon. The fruits of the Dhāraṇā-s as generated in the six Cakra-s are in order—Mati, Smṛti, Buddhi, Prajñā, Medhā and Pratibhā (various grades of intellect). For further details reference is made by Lakṣmīdhara to works such as the *Subhagodaya*, the *Caraṇāgama*, etc.

Reference has already been made to the Kaula practice of worship of the four-petalled *Mūlādhāra* inhering in the *Svādhiṣṭhāna*, as also to the doctrine of the Samayin-s, in accordance with which they worship the Devī that has reached the *Maṇipūra*, after bursting through the *Svādhiṣṭhāna*. One other point that may be noted in this connection is that the five Elements along with the Manas are established as identical with the six lotuses. Meditation on the identity of the microcosm with the macrocosm, the identity of the six lotuses, of the five kinds of similarities and the six kinds of identities, exercises so great an influence as

to make the microcosm manifest itself as the macrocosm. This is the secret underlying all Śāstra-s bearing on Yoga, which enjoin on the Yogin to have recourse to the practice of such meditation with a view to his successful accomplishment of Yoga. This is also endorsed by the Śruti, which says: '(The Yogin should meditate on) the identity of the microcosm with the macrocosm, likewise of the Liṅga with the Sūtrātman, of the sleeping with the unmanifested states, and of the Kṣetrajña with the Paramātman.'



निधे नित्यस्मेरे निरवधिगुणे नीतिनिपुणे
निराघाटज्ञाने नियमपरचित्तैकनिलये ।
नियत्या निर्मुक्ते निखिलनिगमान्तस्तुतपदे
निरातङ्के नित्ये निगमय ममापि स्तुतिमिमाम् ॥ १०२ ॥

102. Nidhe nitya-smere niravadhi-guṇe nīti-nipuṇe
nirāghāṭajñāne niyama-para-cittaika-nilaye;
Niyatyā nirmukte nikhila-nigamānta-stuta-pade
nirātaṅke nitye nigamaya mamāpi stutim imām.

O Treasure-mine! ever smiling, possessed of boundless qualities, proficient in holding the scales even, uninterrupted fountain of Wisdom, ever abiding in well-controlled minds, by no means bound to conventions, with feet glorified by all the Upaniṣad-s, void of risks and eternal, hallow this laudatory composition of even mine (Thy humble devotee).

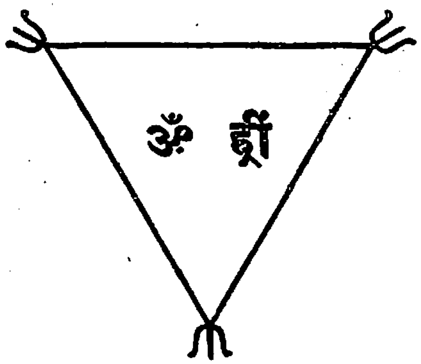
This stanza is commented upon by Kāmeśvarasūri, which indicates that it finds a place in his manuscript and has been recognized by him as part of the work. The poet characterizes the Devī as a treasure-mine and gives us some specimens of the gems it contains, without forcing us to the necessity of delving deeply into it. Mark the alliteration.

प्रदीपज्वालाभिर्दिवसकरनीराजनविधिः
सुधासूतेश्चन्द्रोपलजललवैरर्घ्यरचना ।
स्वकीयैरम्भोभिः सलिलनिधिसौहित्यकरणं
त्वदीयाभिर्वाग्भिस्तव जननि वाचां स्तुतिरियम् ॥ १०३ ॥

103. Pradīpa-jvālābhir divasa-kara-nīrājana-vidhiḥ
sudhā-sūteś candropala-jala-lavair arghya-racanā;
Svakīyair ambhobhiḥ salila-nidhi-sauhitya-karaṇaṃ
tvadīyābhir vāgbhis tava janani vācāṃ stutir iyam.

O Mother of diction! composing this hymn (in praise) of Thee, in words originating from Thee, is very much like adoring the sun by offering a light (before him), offering the moon drops of water (flowing out) of a moon-stone, and pleasing the ocean by (pouring) water into it.

The poet here says that his attempt at composing this work is very much like 'carrying coals to New-castle,' if one more simile may be used to explain his several similes. Kaivalyāśrama's gloss deals with all the 103 stanzas. He is however of the opinion that stanza 88 is an interpolation.



॥ ॐ तत्सत् ॥

APPENDIX

Stanza No.	Yantra with Bīja to be inscribed on	Number of days to be worshipped	Number per diem of repetition of stanza
1	(*a*) Designed in coloured flour, with a ghee lamp in front	12	1,000
	(*b*) Gold plate; worship facing the east	12	1,000
2	Gold plate; worship facing the north	55	1,000
3	(*a*) Gold plate; worship facing north-east	54	2,000
	(*b*) do.	15	1,000
4	(*a*) Silver plate; worship facing the east	16	1,000
	(*b*) Gold plate	36	3,000
5	Copper plate; facing the east	8	2,000—with plate on the crest
6	Gold plate; facing the east	21	500
7	Gold plate or holy ashes; facing the east	45	1,000—plate to be worn on the crest
8	Red sandal-paste; to be worshipped with red flowers	12	1,200

Particulars of food offering	Fruit of the Japa
Tri-madhura, i.e. scraped coconut-kernel mixed with jaggery and ghee	Successful accomplishment of desired objects.
Sweet cake	All prosperity; overcoming all obstacles.
Milk gruel	Winning over matter and fascination of the world.
Blackgram cake	Knowledge of the Veda-s.
do.	All wealth and learning.
Turmeric Poṅgal with redgram dhal	Overlordship of an empire.
do.	Immunity from penury, disease and other torments.
Jaggery gruel and Poṅgal with greengram dhal	Prepossession in one's favour and infatuation of people.
21 pieces of sugarcane	Cure for impotency.
Milk gruel and cooked rice	Winning over the enemy,
Black pepper	Release from prison and success in all enterprise.

Stanza No.	Yantra with Bīja to be inscribed on	Number of days to be worshipped	Number per diem of repetition of stanza
9	Gold plate besmeared with civet	45	1,000
10	Gold plate —mounted on red slik cord to be tied round wrist	6	1,000
11	Gold plate or butter; (butter to be partaken after Japa)	8	1,000
12	Vessel full of water; (to be drunk after Pūjā)	45	1,000
13	Gold plate or lead sheet; (to be worn as a talisman round the neck after Japa)	6	1,000
14	Gold plate	45	1,000
15	Gold plate (as talisman); water (to be drunk after Japa)	45	1,000
16	Gold plate	41	1,000

Particulars of food offering	Fruit of the Japa
Milk gruel	Mastery over elements and return from foreign country of relations.
Fruit	Virility; development of breasts and normal menstruation.
Jaggery gruel, cakes and Mahā-naivedya	Removal of sterility (by tying the tailsman round the waist).
Honey	Eloquence and poesy.
Tri-madhura or cooked rice	Fascination of women.
Milk gruel, cakes and cooked rice	Immunity from famine pestilence.
Honey, fruit and refined sugar	Poesy and enlightenment.
Honey	Vedic and Śāstraic knowledge and pleasing the assembly.

Stanza No.	Yantra with Bīja to be inscribed on	Number of days to be worshipped	Number per diem of repetition of stanza
17	Gold plate	45	1,000
18	Gold plate, sandal, flower, saffron or turmeric	45	1,000
19	Gold plate, holy ashes, sandal, Kuṅkuma, or Svayaṃbhū flower	25	12,000
20	(*a*) Holy ashes or water	...	1,000
	(*b*) do.	45	2,000
21	Gold, Silver, or Copper plate	45	1,000
22	Gold plate; (to be worn as a talisman)	45	1,000
23	Gold plate; (to be worshipped in the house)	30	3,000
24	Gold plate; (to be worn as a talisman)	30	1,000
25	Gold plate	45	1,000

Particulars of food offering	Fruit of the Japa
Honey, fruit, milk, sugar and sugarcandy	Mastery over all Śāstra-s.
Milk gruel and pānsupāri	Infatuation of women, men, animals, Deva-s and demons.
Milk, honey and fruit	Bewitching kings, demons, animals and women.
...	Antidote against poison and febrifuge.
...	Fascinating snakes.
Fruit, honey and jaggery	Winning over the enemy.
Honey, Tri-madhura, curds, milk and spiced rice of various kinds	Attainment of all worldly desires and living above want.
Milk gruel	Relief from disease, debts demons and danger.
Honey, blackgram cake and sweetened sesamum	Immunity from evil spirits.
Honey	Places of honour and emolument.

Stanza No.	Yantra with Bīja to be inscribed on	Number of days to be worshipped	Number per diem of repetition of stanza
26	(*a*) Gold plate with the name of the quarry	6 new-moon days	1,000
	(*b*) Gold plate	6	1,000
27	Gold or other plate	45	1,000
28	Gold plate or Tāṭaṅka; (to be worn as a talisman)	45	1,000
29	Gold plate; (to be worn on the wrist)	45	1,000
30	Gold plate; (—do.—)	96	1,000
31	Gold plate	45	1,000
32	(*a*) Gold plate	45	1,000
	(*b*) do.; (to be fixed to the place of business)	45	1,000
33	Gold plate; (to be placed in a box made of antelope horn and buried)	45	1,000

Particulars of food offering	Fruit of the Japa
...	All round success.
Jaggery gruel	Winning over the enemy.
Jaggery gruel	Attainment of Ātmajñāna.
Tri-madhura, milk gruel and pānsupāri	Immunity from unnatural death and attainment of all ends.
Honey and blackgram cake	Taming of wild natures.
Honey, Tri-madhura and pānsupāri	The eight psychic powers and fire-walking.
Honey and milk	Popularity with men, especially kings.
Curd rice and blackgram cake	Successful accomplishment of alchemy and other sciences.
Sweet Poṅgal	Success in business.
(A coin to be held in the closed fist and Japa performed)	Acquisition of wealth; ten times the value of the coin held.

Stanza No.	Yantra with Bīja to be inscribed on	Number of days to be worshipped	Number per diem of repetition of stanza
34	Gold plate	45	1,000
35	Gold plate; (to be worn as a talisman)	45	1,000
36	(*a*) Gold plate	45	1,000
	(*b*) Water in a vessel	15	1,000
37	(*a*) Gold plate or vessel of water	...	5,000
	(*b*) do.	45	1,000
38	(*a*) Gold plate	45	1,000
	(*b*) do., and vessel of water	4	4,000
39	Gold or silver plate	12	108
40	Gold plate —(to be placed under a pillow)	45	1,000

Particulars of food offering	Fruit of the Japa
(*a*) Honey. (*b*) Pepper powdered and mixed with ghee	(*a*) Will bloom into a genius. (*b*) Cure for rheumatism of the joints.
Sugar, honey, milk and milk gruel	Cure for consumption.
Honey and blackgram cake	(*a*) Cure for incurable diseases.
Cooked rice mixed with pepper	(*b*) do.
Fruit, coconut and jaggery gruel	(*a*) Release from the effects of " possession " by Brahmarākṣasa-s.
Blackgram, sweet-cakes and milk gruel	(*b*) Cure for all diseases also, in addition to the above.
11 blackgram cakes, coconut and pānsupāri	(*a*) Cure for infantile diseases.
...	(*b*) do.
Milk, milk gruel and honey, or Poṅgal	Avoidance of bad dreams.
Honey, milk gruel and pānsupāri	Foreseeing the future through dreams.

Stanza No.	Yantra with Bīja to be inscribed on	Number of days to be worshipped	Number per diem of repetition of stanza
41	Gold plate (as talisman) or salt (to be administered as medicine)	30	4,000
42	Gold plate or Kuruvai-rice flour mixed with Omam powder	45	1,000
43	Gold plate; (to be worn as a talisman in the form of a ring)	40	3,000
44	Gold plate; also in saffron powder and turmeric (to be marked on the forehead)	12	1,000
45	Gold plate	45	1,000
46	Gold plate; (to be worn as a talisman)	45	1,000
47	Gold plate; (to be worn on the crest); or holy ashes	25	7,000
48	Gold plate	45	1,000

Particulars of food offering	Fruit of the Japa
Honey	Cure for dyspepsia and other stomach diseases.
Refined sugar (the rice-flour to be taken as medicine after Japa)	Cure for dropsy.
Honey	Fascination of all.
Jaggery gruel and honey	Fascination, alleviation of suffering and hysteria.
Tri-madhura and honey	Fortune-telling.
Milk gruel and honey	Return of husband; progeny.
Coconut, fruit and honey	Favourable disposition of deities.
Spiced rice of various kinds, fruit and honey	Counteracting adverse planetary influence.

Stanza No.	Yantra with Bīja to be inscribed on	Number of days to be worshipped	Number per diem of repetition of stanza
49	Turmeric charred and ground in sesamum oil after Japa and used as a collyrium by a person with blue eyes under 25 years	10	1,000
50	Gold plate or water; or butter (to be taken as medicine)	4	1,000
51	Gold plate, or sandal paste; (with mark on the forehead)	45	1,000
52	Gold plate or holy ashes	45	1,000
53	Gold plate or the floor (with a lamp burning beside)	...	3,000
54	Gold plate or medicinal herb, also water in a vessel	45	1,000
55	Gold plate or myrobalan	45	2,500
56	Gold plate or the tooth or skull of a Makara fish	45	20,000

Particulars of food offering	Fruit of the Japa
Poṅgal and honey	Discovery of treasure trove.
Refined sugar, sugarcandy, jaggery, honey, fruit and coconut	Immunity from small-pox.
Blackgram cake and honey	Fascinating all people and bestowal of all desires.
Sesamum rice and milk gruel	Curative for all eye and ear diseases.
Sweet cake, blackgram cake and milk gruel	If the flame burns brightly it is a good portent; if dim, otherwise.
Jaggery gruel	Cure for venereal diseases.
Fruit, milk gruel, honey and pānsupāri	Cure for hydrocele, etc.
Honey	Locks and fetters will yield and watchmen will run away.

Stanza No.	Yantra with Bīja to be inscribed on	Number of days to be worshipped	Number per diem of repetition of stanza
57	Gold plate	45	1,000
58	(*a*) Gold plate; (to be worn along with ear ornament)	5	1,000
	(*b*) Kuṅkuma; (to be marked on the forehead after Japa)	45	1,000
59	Gold plate or turmeric (to be used for toilet)	45	1,000
60	Gold plate	45	1,000
61	Gold plate or necklace (and to be worn as a jewel by women)	8	12,000
62	Gold plate; (to be placed under the pillow after Japa)	8	8,000
63	Gold plate (stanza to be inscribed and worn round the waist)	30	30,000
64	Kuṅkuma or gold plate (to be worn as a nose-screw)	18	10,000
65	Gold plate, worshipping Śrī-cakra with red flower and incense	45	1,000

Particulars of food offering	Fruit of the Japa
Milk gruel and honey	All prosperity.
...	Fascination of men.
Honey	Royal favour.
Sugar Poṅgal and honey	Fascination.
Honey and milk gruel	Acquisition of learning.
Coconut, fruit and honey	Fascinating men and gratification of desires.
Blackgram cake and honey	Profound sleep.
Coconut	Ready obedience.
Jaggery gruel and honey	Fascination of people or cure for venereal diseases.
Honey	Fascination of people.

Stanza No.	Yantra with Bīja to be inscribed on	Number of days to be worshipped	Number per diem of repetition of stanza
66	(*a*) Gold plate	45	1,000
	(*b*) Holy ashes	3	5,000
67	Gold plate; (by the couple jointly)	45	1,000
68	Kuṅkuma, with stanza inscribed on it and worship of Śrī-cakra	45	1,000
69	Gold plate; muttering the stanza with Campaka flower (to be given to a) woman after Japa	45	1,000
70	Gold plate	45	1,000
71	Gold plate; muttering the stanza seated under a banyan tree	90	12,000
72	Gold plate or a walking stick	45	1,000
73	Gold plate or water (to be drunk or sprinkled after Japa)	7	1,000

Particulars of food offering	Fruit of the Japa
Jaggery gruel and honey	Accomplishment in Vīṇā and other instruments.
do.	Cure for all diseases.
Honey, milk gruel and pānsupāri	Royal favour.
Honey and pānsupāri	Royal favour.
Honey	Fascination of that woman.
Coconut and honey	Fascinating men.
Honey	Command of fairies.
Honey	Night travel without fear.
Honey and milk	Increased flow of milk in women and cows.

Stanza No.	Yantra with Bīja to be inscribed on	Number of days to be worshipped	Number per diem of repetition of stanza
74	Gold plate, in front of the Devī	45	108
75	Gold plate	3	12,000
76	Gold plate	12	1,000
77	Yantra and stanza to be inscribed on charcoal of the red lotus flower, mixed with the ghee of a smoke-coloured cow and to be worn as a mark on the forehead after Japa	15	2,000
78	Red sandal paste mixed with rose water and civet (to be worn as a mark on the forehead)	45	108
79	Gold plate	45	1,000
80	Gold plate (to be placed on the Yoni on first puberty)	45	1,000
81	Gold plate, facing south-east	16	1,000

Particulars of food offering	Fruit of the Japa
Milk gruel and honey	Enhanced reputation.
Fruit and honey	Poesy and flow of milk in women's breasts.
Coconut, fruit, honey and curd rice	Fascination of people and acquisition of all powers.
Honey and fruit	Royal favour.
Honey and blackgram cake	Royal favour and success in all endeavours.
Honey and milk gruel	Legerdemain.
Honey	Legerdemain.
Honey, jaggery gruel and blackgram cake	Floating on fire.

Stanza No.	Yantra with Bīja to be inscribed on	Number of days to be worshipped	Number per diem of repetition of stanza
82	Bhūrja leaf or a pair of wooden sandals or a log of Aśvakarṇa tree under the back.	45	1,000
83	Gold plate, worshipped with Japā (red cotton) flower	12	1,000
84	Gold plate	365	1,000
85	Gold plate, to be worshipped with flowers of eight different colours	12	1,000
86	Gold plate with a pot of water (to be used for bathing after worship)	21	1,000
87	Ashes from a crematorium or sandal paste	16	1,000
88	Gold or silver plate	180	1,008
89	Gold plate or holy ashes	30	1,000

Particulars of food offering	Fruit of the Japa
Coconut, fruit and honey	Floating on water.
Jaggery gruel and honey	Keeping at bay an entire army.
Milk gruel, spiced rice of various kinds and honey	Entering other bodies.
Milk gruel, jaggery drink and fruit	Warding off evil spirits.
Milk gruel, coconut and honey	Warding off evil spirits.
Milk gruel, honey, fruit and coconut	Calling off snakes.
Jaggery gruel, fruit and coconut	Calling off animals.
Jaggery gruel and honey	Alleviation of disease.

Stanza No.	Yantra with Bīja to be inscribed on	Number of days to be worshipped	Number per diem of repetition of stanza
90	Gold plate	30	1,000
91	Gold plate, (Yantra and stanza)	45	1,000
92	Gold plate or holy ashes	45	2,000
93	Gold plate	45	1,000
95	Gold plate	45	2,000
96	Gold plate or sesamum oil	3	108
97	A piece of the white Arka plank with turmeric (to be marked on the forehead)	10	1,000
98	Gold or copper plate or water	8	1,000
100	Gold plate or holy ashes	45	2,000
101	Gold plate	16	1,000
103	Gold plate	45	100,000 for the entire period

Particulars of food offering	Fruit of the Japa
Milk gruel and honey	Counteracting the influence of witchcraft and bestowal of all desires.
Milk gruel	Acquisition of land and wealth.
Spiced rice of various kinds, milk, milk gruel and pānsupāri	Bestowal of a kingdom and warding off evil spirits.
Honey	Accomplishment of desires.
Poṅgal, coconut and fruit	Gratification of desires.
Sesamum rice and jaggery	Healing of wounds.
Honey and milk gruel	Acquisition of learning.
Cooked rice and honey	Physical strength and virility.
Honey	Virility and fecundity, after riddance of disease.
Tri-madhura, blackgram cake and fruit	Valour.
Fruit and coconut	Accomplishment of desired objects.

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